RADIO Television MIRROR

Two Magazines in One

March 25¢

Arthur Godfrey

son

FOUR STAR REVUE

MY MARRIAGE—FAYE EMERSON

THE NEW "LITTLE GODFREY"

TRUTH ABOUT COLOR TV

Curt Massey—Burns and Allen

Modess .... because

Among the SECONDARY INVADERS are the following: (1) Pneumococcus Type IV, (2) Streptococcus viridans, (3) Micrococcus catarrhalis, (4) Staphylococcus aureus, (5) Streptococcus hemolyticus, (6) Friedlander's bacillus, (7) Bacillus influenzae, (8) Pneumococcus Type III.

Gargle Listerine Antiseptic—*Quick!*

attacks infection directly, safely

WHATEVER ELSE YOU DO, call on Listerine Antiseptic at the first sign of a sniffle or scratchy throat. Its effectiveness and its safety are a matter of record.

This prompt precaution, taken early and often, may nip colds or sore throats due to colds in the bud, or lessen their severity, once started.

That is because Listerine Antiseptic goes directly to the seat of the trouble . . . threatening bacteria, called Secondary Invaders, growing on mouth and throat surfaces.

Listerine kills them by millions . . . attacks them before they attack you . . . helps keep them from invading the tissue to cause miserable cold symptoms.

Listerine Antiseptic is no Johnny-come-lately in the field of cold therapy . . . no strong miracle drug that promises overnight results. A twelve-year period of clinical testing showed fewer colds, and generally milder colds, for its twice-a-day users than for those who did not gargle.

And Listerine Antiseptic is absolutely safe . . . *even for children.* No dangerous side-effects. No drowsiness. No blurred vision. No dizziness. Because Listerine Antiseptic *does not enter the blood stream.* It works only externally . . . directly attacks germs that cause so much of a cold's misery.

So, at the first sign of trouble, it's Listerine Antiseptic . . . Quick!

LAMBERT PHARMACAL CO., *St. Louis, Mo.*

R
M

New finer

MUM

more effective longer!

NOW CONTAINS AMAZING NEW INGREDIENT M-3 TO PROTECT UNDERARMS AGAINST ODOR-CAUSING BACTERIA

•

When you're close to the favorite man in your life, be sure you *stay* nice to be near. Guard against underarm odor this new, *better* way!

Better, longer protection. New Mum with M-3 safely protects against bacteria that *cause* underarm odor. What's more, it keeps down *future* bacteria growth. You actually *build up* protection with regular exclusive use of new Mum.

Softer, creamier new Mum smooths on easily, doesn't cake. Contains no harsh ingredients to irritate skin. Will not rot or discolor finest fabrics.

Mum's delicate new fragrance was created for Mum alone. And gentle new Mum contains no water to dry out or decrease its efficiency. No waste, no shrinkage—a jar lasts and *lasts!* Get Mum!

New MUM cream deodorant

A Product of Bristol-Myers

MARCH, 1951

VOL. 35, NO. 4

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Member of The TRUE STORY Women's Group

Which girl has the natural curl . . . and

which girl has the Toni?

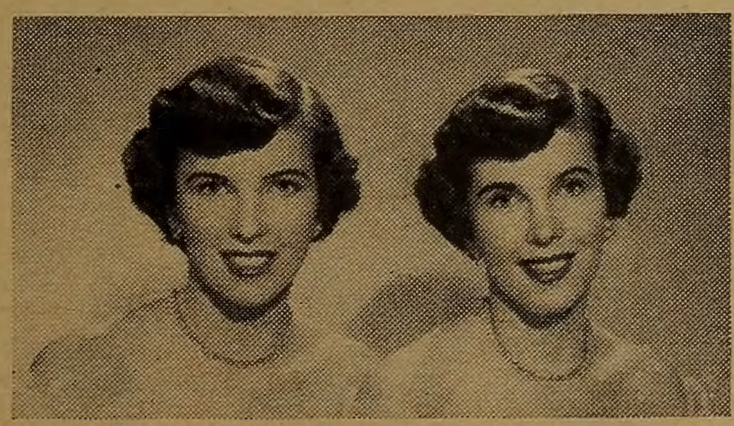
Meet lovely Jane Cartwright and Nellie Jane Cannon of New York City. The Toni girl says, "My wave not only looks natural but it requires no more care than naturally curly hair." Can you tell the naturally curly hair from the Toni wave? See answer below.

Now Toni with Permafix guarantees a wave you can't tell from naturally curly hair

Look closely! Compare the silky-softness—the deep rippling waves and the lovely, natural-looking curls. Which is which? You just can't tell! No—you can't tell a Toni wave from naturally curly hair. That's because Toni has the gentlest waving lotion known . . . plus a new wonder neutralizer, Permafix, that actually conditions your hair . . . leaves your wave soft and natural from the *very first day*. And your Toni with Permafix lasts longer—*far* longer.

Remember, Toni is used by more women than all other home permanents combined. Only Toni has the new wonder neutralizer, Permafix. And only Toni guarantees a wave you can't tell from naturally curly hair.

Have a Toni with Permafix today and *tonight* discover how thrilling it is to have a wave so silky soft, so naturally lovely, people *ask* you if you have naturally curly hair! Jane Cartwright, the lovely blonde, has the Toni.



Hair styles by Don Rito

Which Twin Has The Toni? Compare Eleanor Fulstone's Toni (at the left) with her sister Jeanne's beauty shop permanent, and you'll agree that even the most expensive wave can't surpass the natural beauty of a Toni.

TONI REFILL ONLY $1

Toni *the wave you can't tell from naturally curly hair!*

MICHIGAN MADMAN

This is how WJBK's Ralph Binge, as Beautiful Carl, looks when he entertains morning listeners in Detroit.

After daily association with Beautiful Carl and Uncle Frank, even black cats and Friday the Thirteenth hold no terrors for the Headless Horseman.

Every day of the week teen-agers and college students jam WJBK's Studio A to watch Detroit's newest sensation in disc jockeys. Their host is the Headless Horseman and, together with his two imaginary cronies—Beautiful Carl and Uncle Frank—he keeps the studio rocking with laughter for an hour and a quarter each morning.

The popular recordings woven into Headless' program are quite incidental. It's Beautiful Carl and Uncle Frank who are the big drawing-cards, although they exist only in the voice of Ralph Binge, host of the Headless Horseman show.

Beautiful Carl is best known as "The Friendly Philosopher and Poet Laureate of Michigan Avenue." His chief claim to fame is preventing the marriage of unsuspecting males. In fact, his warnings have become so popular that an actual club of more than 3,000 members exists today in Detroit, and each member possesses a club pin designed with crossed rolling pins and imprinted with the slogan "Marriage —the Living Death." Carl's motto is "Better Dead Than Wed," which has recently become the title of a tune written expressly for him. Carl's daily lectures on the evils of wedded life include such phrases as "When she leads you to the altar, halt her!" and "Love 'em and leave 'em, or you'll dress 'em and feed 'em."

Uncle Frank exists always in a state of utter confusion. Only five feet in height, he suffers from an intense feeling of inferiority. Believing himself to possess great talents as a disc jockey, he is against all fellow workmen whom he thinks are conspiring against him. The sheer delight in listening to Uncle Frank is derived from his misinterpretation and faulty pronunciation. His scientific lectures include such definitions as "Skeletons is bones with the people scraped off."

Women are buzzing about

the amazing new enamelon ingredient

that makes low-priced nail polish

chip less, wear better, look brighter

than high-priced polish

PHOTOGRAPHED AT NEW YORK'S SHERRY-NETHERLANDS HOTEL.
CLOTHES BY RUSSEKS

NEW CUTEX COLORGENIC LIPSTICK made by an exclusive electronic process. Unbelievable lustre and color-fast . . . won't bleed, cake or wear off like many high-priced lipsticks. So inexpensive. Try it.

If you're tired of paying high prices for nail polish that chips, peels or flakes off quickly—then here's thrilling news. • This is the true story of an amazing new miracle-wear ingredient called Enamelon. Found *only* in low-priced, luxury CUTEX polishes, including the beautiful new CUTEX *Pearl* Brilliance—it's guaranteed** to give incredible wear . . . to last longer, chip less than your high-priced polish. • Here, too, is a new conception of color—a wonderful range of fabulous high-fashion shades that hold their original lustre even after constant wearing. • New CUTEX costs only a fraction of high-priced polishes. Try it today!

CUTEX luxury nail polish

**Money back if not completely satisfied

R
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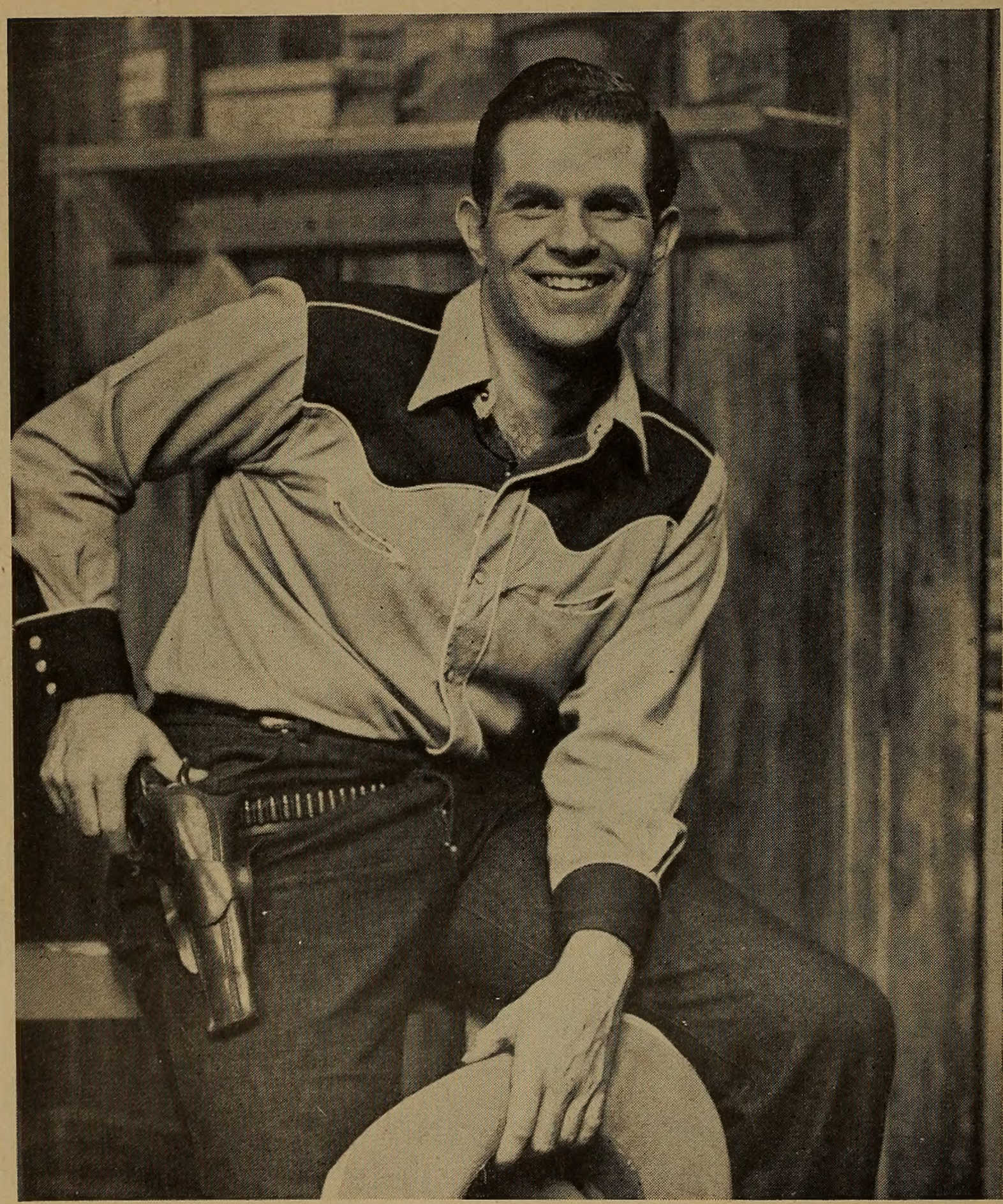
ON BOARD THE BANDWAGON



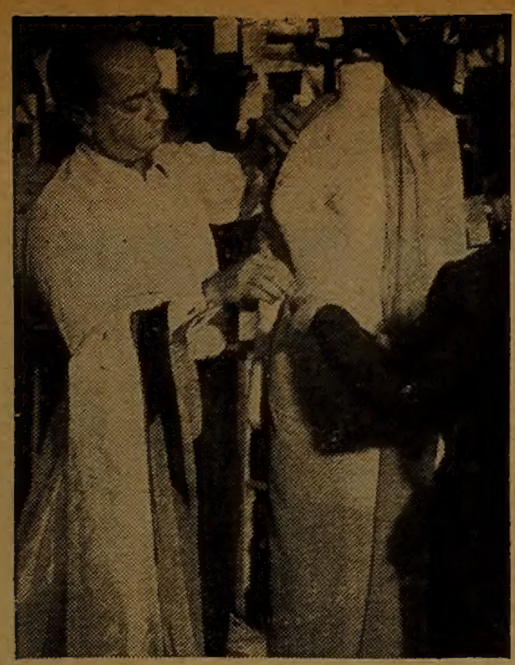
Texas Bruce Roberts is WBKB's contribution to the current crop of cowboys. Youngsters in the Chicago area see him on the Wranglers' Club, Monday through Friday at 5:30 P.M.

With the "thataway" boys sweeping across the video range in a new burst of popularity, Chicago has come up with its own image of juvenile idolatry in the person of Texas Bruce Roberts, seen Monday through Friday in a program called The Wranglers' Club on WBKB at 5:30 P.M., CST.

Shortly after the program began, more than a year ago, Texas Bruce's mail pull was so impressive that it was decided to let his devoted followers join the Wranglers' Club. A membership card was promised to each child who sent in a post card requesting one. Within a week of the first announcement, more than 1,300 post cards poured into the station. Today, six months later, the club boasts a membership of 15,000.

Bruce Roberts, a handsome, personable young staff announcer, has built himself into one of WBKB's most valuable properties. A natural singer, he taught himself numerous western songs and took guitar lessons. As a result he is in popular demand for personal appearances. He has been booked in Chicago theaters on the strength of his TV following and has always played to capacity crowds. He has appeared at more benefits than any other WBKB performer.

In addition to his western chores, Bruce has done an excellent job of announcing such popular local shows as Lucky Letters, Hollywood on the Line, Rambling with Roble, Al Benson show and several network originated shows, including wrestling.



"FIRST STEP in fashion is the figure," says Jean Dessès. "My newest clothes feature the vertical line, a flat middle, narrow hips. If you wear Playtex, you'll have the ideal figure for these new fashions."

"NOW SELECT the style, color and fabric that suit *you.* But remember, hip-hugging clothes require a Playtex—it's the one girdle that slims you *and* fits invisibly under the most clinging clothes."

"MORE THAN ANYTHING—the way you wear your clothes can do so much for them!" concludes M. Dessès. "Take some time putting them on—stand erect—carry yourself like a queen! It's easy if you wear a Playtex girdle—for no other girdle has such a perfect balance of power-control, comfort and freedom of action!"

Jean Dessès

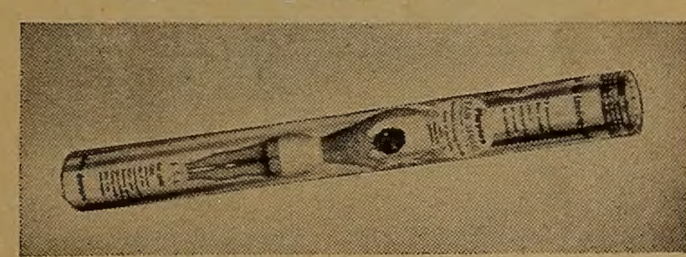
tells American women how to make new fashions more flattering with the

New Playtex FAB-LINED Girdle

FABRIC NEXT TO YOUR SKIN

The First New Kind of Girdle in 11 Years

TO LOOK your best in the *latest* fashions, take the advice of Jean Dessès and scores of other famous designers! Discover how slim and youthful you'll look—how comfortable you'll be when you wear the new PLAYTEX FAB-LINED Girdle. You'll agree—it's years ahead of any other girdle!



In SLIM, golden tubes,
PLAYTEX FAB-LINED GIRDLES **$5.95 to $6.95**

In SLIM, shimmering pink tubes,
PLAYTEX PINK-ICE GIRDLES **$4.95 to $5.95**

In SLIM, silvery tubes,
PLAYTEX LIVING® GIRDLES **$3.95 to $4.95**

All prices slightly higher in Canada & Foreign Countries.

Sizes: extra-small, small, medium, large
Extra-large sizes, slightly higher

At department stores and better specialty shops everywhere

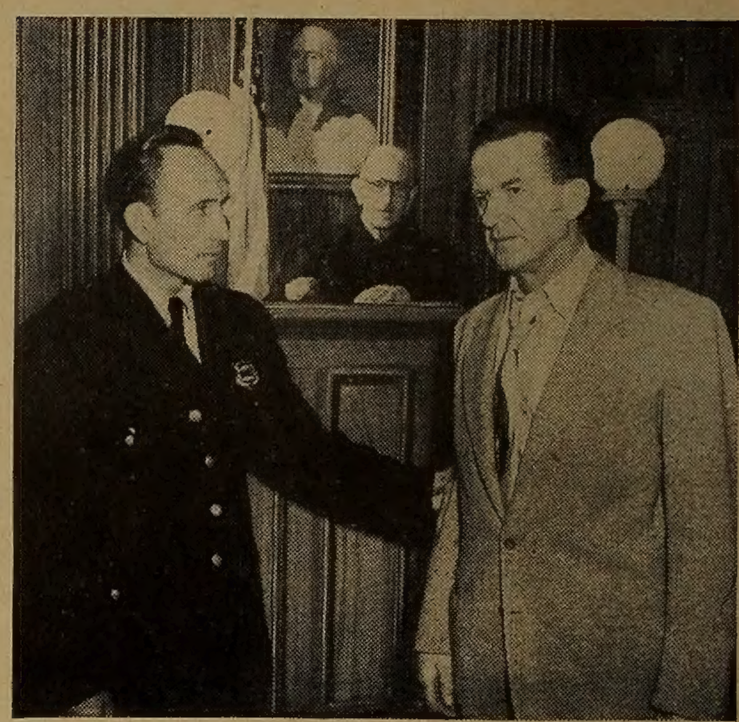
SECRET OF the new Playtex *Fab-lined* Girdle is the cloud-soft fabric lining, fused to pure latex sheath without a seam, stitch or bone! You enjoy all the famous Playtex figure-slimming power and freedom of action plus the extra coolness and comfort of *fabric next to your skin!* And, like *all* Playtex Girdles, it washes in seconds, dries in a flash!

INTERNATIONAL LATEX CORP'N.
Playtex Park ©1951 **Dover Del.**
PLAYTEX LTD. Montreal Canada

BIG TOWN

Combining film and "live" shots, the TV adventures of Steve Wilson and

1. Big Town's "Prisoner 1001" opens on the studio set of the *Press'* city room. Reporter Steve tells photographer Lorelei about bad conditions at the prison.

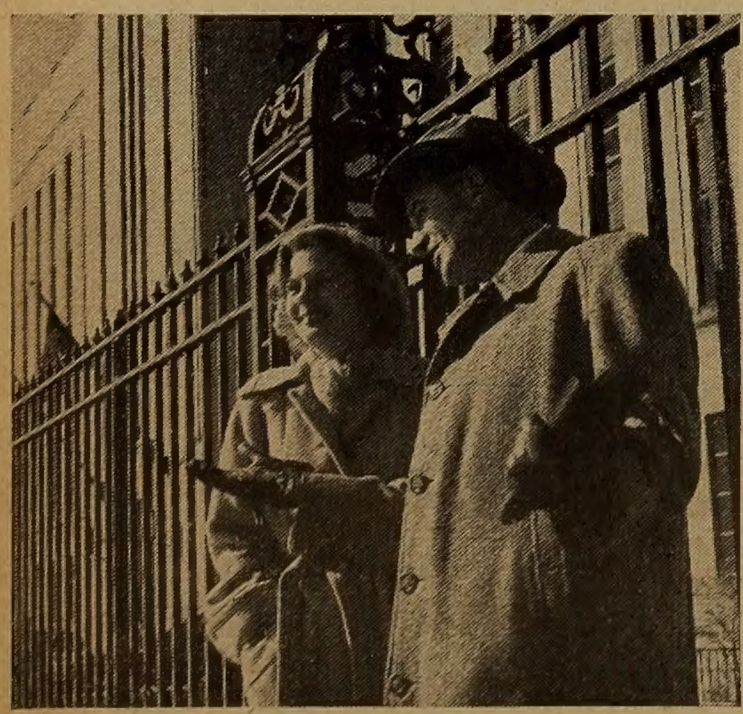


2. Steve, having convinced his editor he could break the story from the inside, gets himself a ten day sentence for vagrancy. Court was set up in studio.

4. With the sign intact, cameras focus on Steve's entry into prison where he will investigate reports that a crafty prisoner controls warden and inmates.

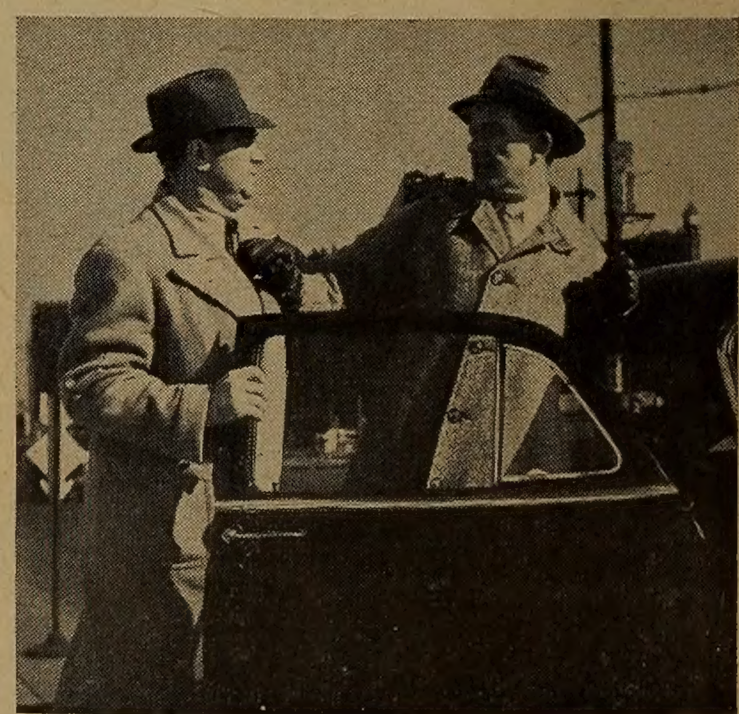
5. From across the street, CBS cameramen shoot additional footage which will be edited and inserted into the story to give it an authentic touch.

6. "Live" scene shows Steve, in prison garb, finding out that Barney Fay, Prisoner 1001, lives like a king and is feared by and in control of others.



8. Lorelei, unable to see Steve on visitor's day, senses foul play. Players Pat McVey (Steve) and Mary Wells (Lorelei) wait on location between shots.

9. Lorelei's suspicions were correct. Barney finds out Steve's identity, arranges to take him out of prison before Steve can reveal his chicanery.



10. Shots of Steve's removal from prison and his unwilling entry into the car were taken at the same time as the prison scenes pictured above.

Big Town is televised Thurs., 9:30 P.M. EST,

Lorelei look like the real thing

3. Advance crewman for Big Town shows his credentials to police guard at a city prison in New York. Big Town sign will be placed over name on the door.

7. Jailed for extortion, Barney has managed to carry on from the inside. He sells privileges and protection and has thoroughly intimidated the warden.

11. Barney decides to take Steve to a night club for a macabre last meal. Lorelei sees them leave the prison, follows, takes a picture as evidence.

12. Barney's racket is exposed and he gets an extended jail sentence. "Remind me to buy you a lunch for saving my life," says Steve to Lorelei. Night club scene and the city room are done "live" in studio. Big Town's techniques pay off in added realism.

R
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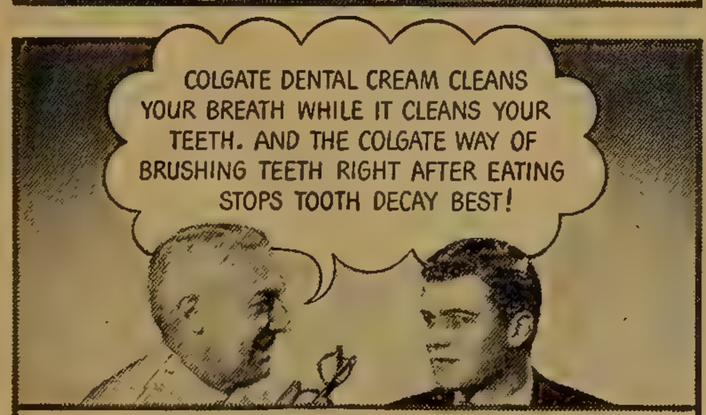
CBS-TV. Sponsored by Lever Bros. for Rinso and Spry.



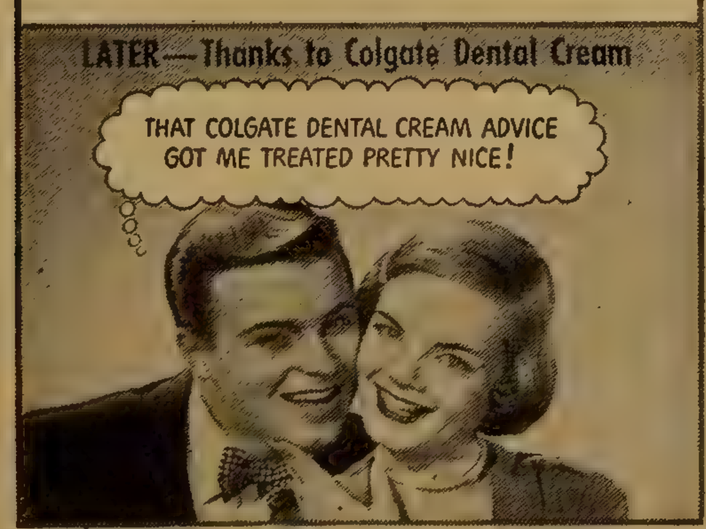
READER'S DIGEST* Reported The Same Research Which Proves That Brushing Teeth Right After Eating with

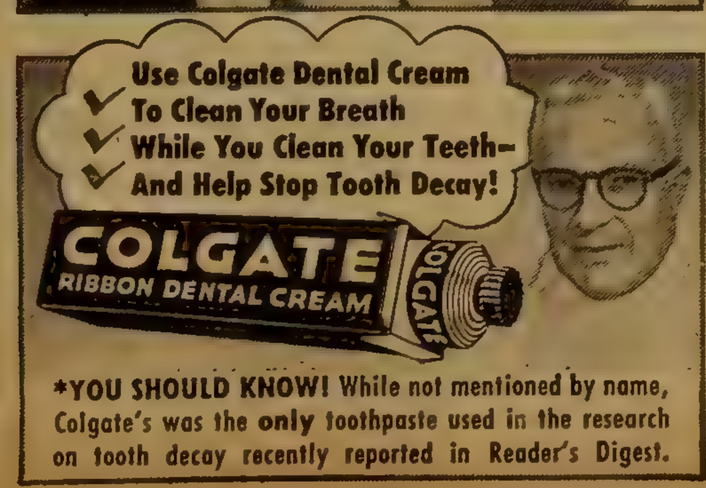
COLGATE DENTAL CREAM STOPS TOOTH DECAY BEST

Reader's Digest recently reported the same research which proves the Colgate way of brushing teeth right after eating stops tooth decay best! The most thoroughly proved and accepted home method of oral hygiene known today!

Yes, and 2 years' research showed the Colgate way stopped *more* decay for *more* people than ever before reported in dentifrice history! No other dentifrice, ammoniated or not, offers such conclusive proof!

LATER—Thanks to Colgate Dental Cream





*YOU SHOULD KNOW! While not mentioned by name, Colgate's was the **only** toothpaste used in the research on tooth decay recently reported in Reader's Digest.

Jo Stafford and Bill (Hopalong Cassidy) Boyd broadcast a message to the youth of the world over the facilities of the Voice of America. It was the first in a new Voice series designed to combat Communism by telling truth about America.

COAST to COAST

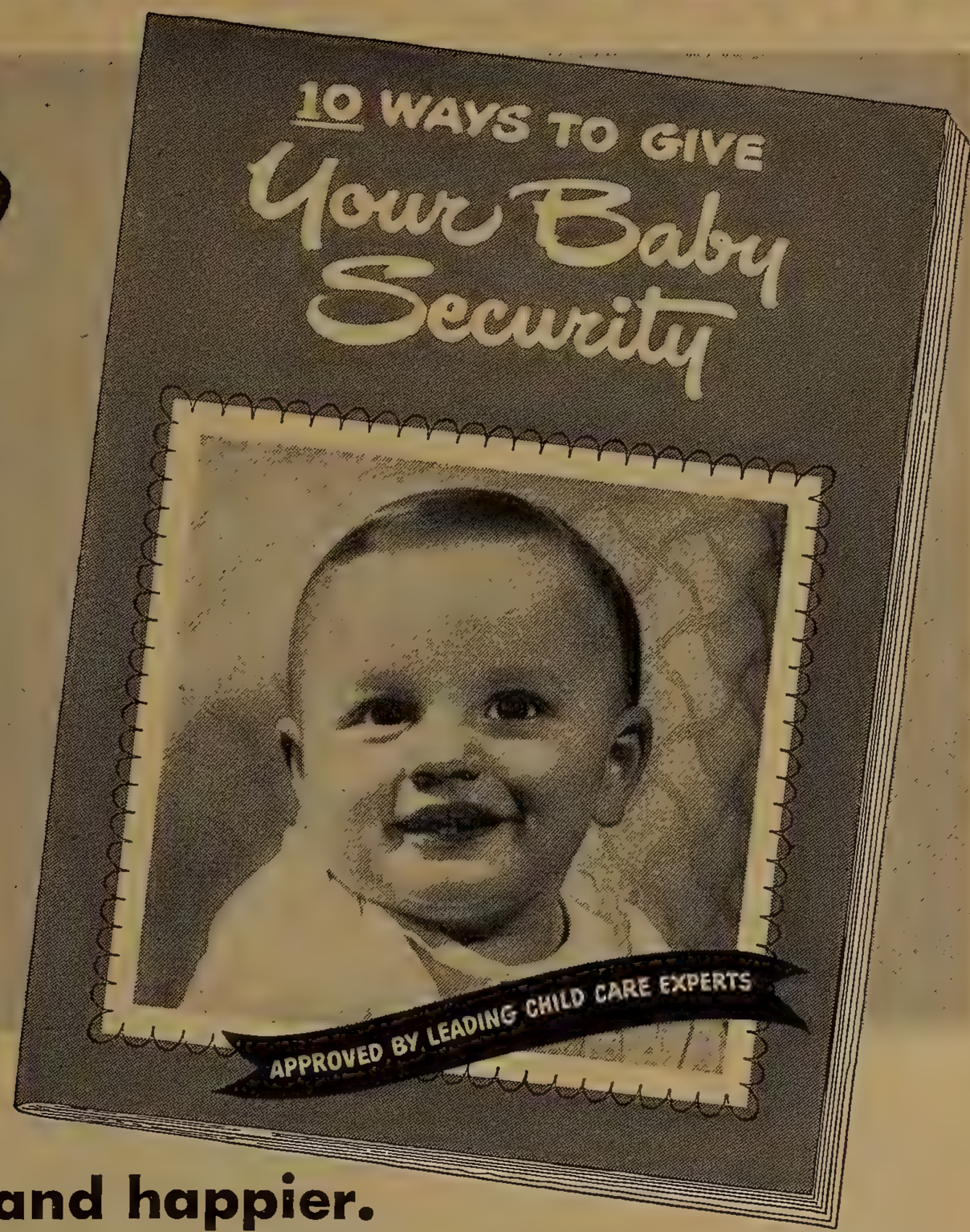
The tempestuous Tallulah Bankhead, emcee of NBC's Sunday evening Big Show, parries with Groucho Marx, no slouch himself with the barbed word.

It was a flight to Washington for Jack Barry's Juvenile Jury: Dickie Orlan, Elizabeth Watson, Charles Hankinson, Laura Mangels, Bill Knight, Fonda Plotkin.

(*Continued on page* 12)

MOTHERS! FOR A HAPPY BABY

Get this Booklet FREE!



Learn how to keep your precious baby healthier and happier.

SEND TODAY for this wonderfully helpful *free* booklet, "Ten Ways to Give Your Baby Security," and enjoy the peace of mind that comes with the knowledge that *your* child is receiving the best of care.

BABY AUTHORITIES say that you have to give your child more than just the material things in life. It is most important that he feel *mentally secure* in his home life . . . that you and your husband help give him *emotional stability.*

THE MAKERS OF "LYSOL" *brand disinfectant have prepared this booklet telling you how to give your baby that all-important inner security. You owe it to yourself and to him to write for your free copy today.*

ITS TWENTY-FOUR PAGES are fully illustrated and are filled with specific, valuable information that will help you bring up a happier, healthier baby. Problems that arise from day to day, as Baby is growing up, are discussed in plain, understandable language. Baby's emotional problems as well as his physical needs are discussed in this book.

READ THESE IMPORTANT SECTION HEADINGS

1. Show Baby Your Love
2. Make Baby Feel He Belongs
3. Make Your Marriage a Secure Setting
4. Make Baby Feel His Home is Trustworthy
5. Recognize Your Baby as a Person
6. Rules and Discipline Make a Baby Feel Secure
7. Help Your Baby Make Friends
8. Recognize Your Child's Natural Jealousy of a New Baby
9. Don't Be An Over-Anxious Mother
10. Don't Baby Your Baby Too Long

Hailed by Grateful Parents Everywhere

MALVERNE, N. Y.—Mrs. J. K. White writes, "Our boy was a 'crybaby' until I read this book. Now I know where *I* made mistakes . . . and how to correct them."

LOS ANGELES, CALIF.—Mrs. Hayden Ross-Clunis says, "This booklet showed us how our child's security and happiness depend on *us,* and we're better parents for reading it."

For Extra, Continuing Protection . . .

"Lysol" Brand Disinfectant
REG. U.S. PAT. OFF.

"LYSOL"
Lehn & Fink Products Corporation
Dept. R.T.M.-513, Bloomfield, N. J.

Please send me *free* 24-page booklet: "Ten Ways To Give Your Baby SECURITY."

Name _____

Street _____

City _____

R
M

Mary's DULL

PERIODIC PAIN

Menstrual pain had Mary down but Midol brought quick comfort. Midol acts three ways to bring faster relief from menstrual distress. It relieves cramps, eases headache and chases "blues".

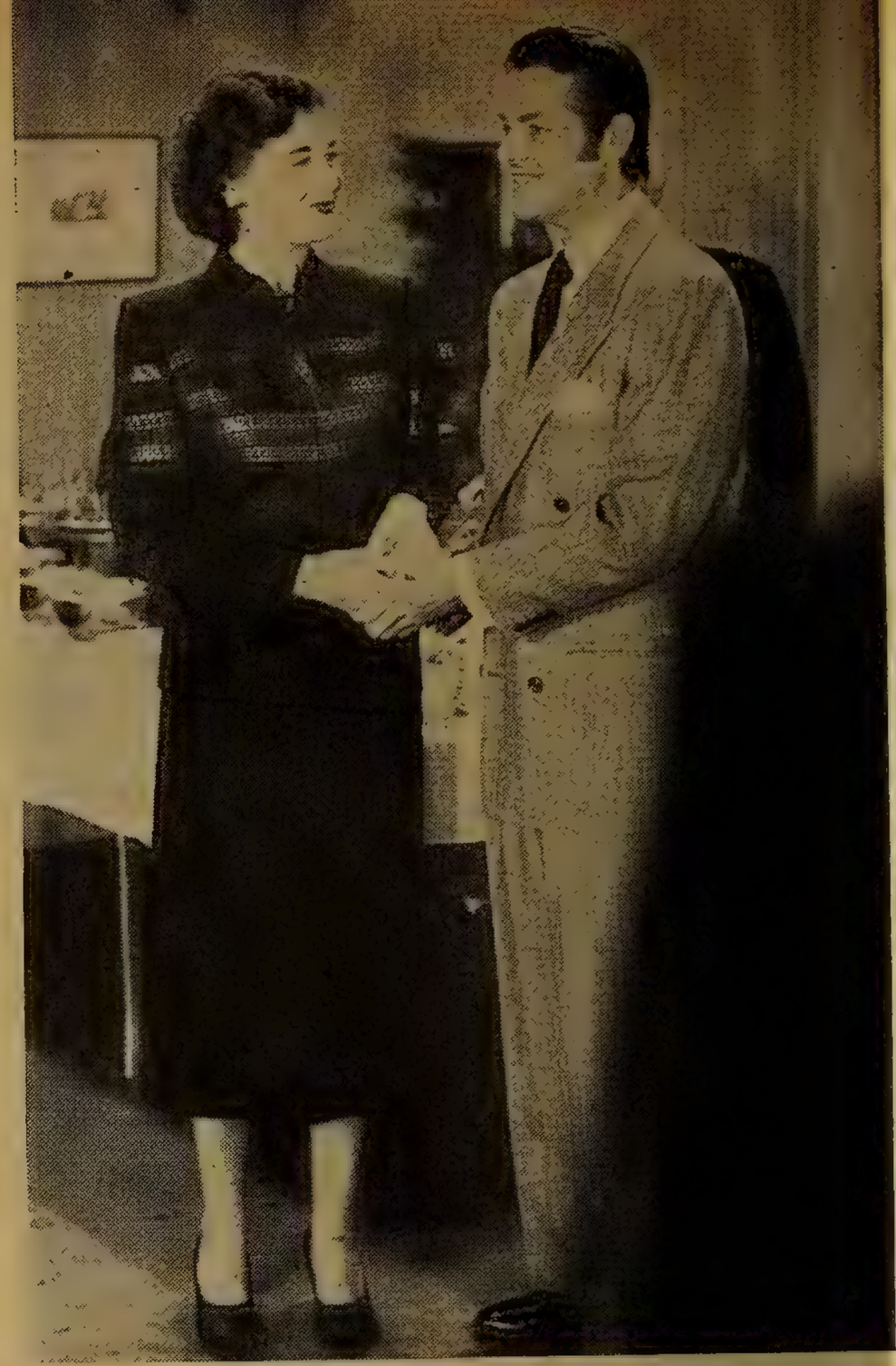
FREE 24-page book, "What Women Want to Know", explains menstruation. (Plain wrapper). Write Dep't. B-31, Box 280, New York 18, N. Y.

Mary's SHARP WITH MIDOL

All Drugstores have Midol

COAST to COAST

(Continued from page 10)



Sporting sideburns from a recent movie role, Robert Cummings visited Kay Mulvey's Open House, telecast on KTTV in L. A.

Screen Guild Players put on "Mother Didn't Tell Me" and Dorothy McGuire, playing opposite Jeff Chandler, repeated the role she had in the movie.

★

Lionel Barrymore turned disc jockey on KFAC's Evening Concert. He also played his own composition, Hallowe'en Suite, for the first time.

How To Reduce

Your Weight The Common Sense Way

"I've really got to reduce!"—how many times have you promised yourself that and then kept putting it off. Delay no longer—let Sylvia of Hollywood tell you how to reduce *The Common Sense Way*. There is no magic at all about *The Common Sense Way* to a beautiful figure. But if you follow the suggestions Sylvia of Hollywood has for you in her book *No More Alibis* you may, perhaps challenge the beauty of the loveliest movie star!

Remember this — you cannot have good looks, a beautiful figure nor a charming personality by merely wishing for them. But beauty should be yours—and Sylvia of Hollywood has packed her book brim-full of ideas designed to bring out the latent beauty in you.

Partial Contents
New Edition

Too Much Hips, Reducing Abdomen, Reducing the Breasts, Firming the Breasts, Fat, Pudgy Arms, Slenderizing the Legs and Ankles, Correcting Bowlegs, Slimming the Thighs and Upper Legs, Reducing Fat on the Back, Squeezing Off Fat. Enlarge Your Chest, Develop Your Legs — Off with That Double Chin! Slenderizing the Face and Jowls, Refining Your Nose. Advice For The Adolescent—The Woman Past Forty — The Personality Figure, Glamour Is Glandular, This Thing Called Love, Cure-For-The-Blues Department, Take a Chance!

Sylvia of Hollywood Names Names

Sylvia of Hollywood has reduced scores of famous stage and screen stars—successfully. In this book Sylvia tells how she helped many of Hollywood's brightest stars with their figure problems. She names names—tells you how she developed this star's waistline—how she helped another star to achieve a beautiful youthful figure. Perhaps your own figure problems are identical to those of your favorite screen star.

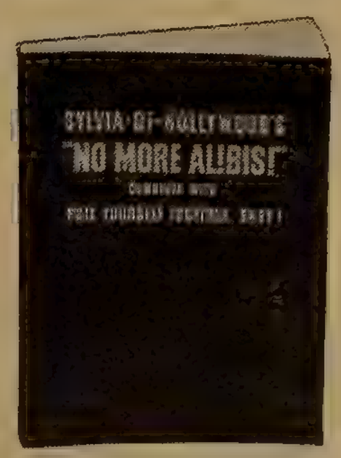
Bear in mind that all of Sylvia's instructions are simple to follow. You need not buy any equipment whatsoever. You can carry out all of Sylvia's beauty secrets right in the privacy of your own home.

New Edition

A brand new edition of Sylvia's famous book, *No More Alibis* is now ready for you. This edition contains all the text matter of the original book, plus the greatest part of her splendid book on personality development entitled *Pull Yourself Together, Baby*. Now get Sylvia's secrets of charm as well as beauty in this new thrilling edition.

Only $1.00

The pages of *No More Alibis* are packed to the brim with practical instructions and the book is illustrated with photographs from life. The price of this marvelous new edition is only $1.00—and we pay the postage! Send for your copy today while our supply of this new edition is still available.



Want to be convinced? Watch those scales. They will talk in pounds. And watch that tape measure. It will talk in inches.

MAIL THIS COUPON TODAY

Bartholomew House, Inc., Dept. RM-351
205 E. 42nd Street, New York 17, N. Y.

Send me postpaid a copy of Sylvia of Hollywood's NO MORE ALIBIS! COMBINED WITH PULL YOURSELF TOGETHER, BABY! I enclose $1.00.

Name.....
Please Print

Address.....

City.....State.....

RM

You, too, could be more

lovely
attractive
charming

Millions of women have found Odo-Ro-No a sure short cut to precious charm. For over 40 years we have conducted hundreds of tests on all types of deodorants. We have proved Odo-Ro-No safeguards your charm and attractiveness more effectively than any deodorant you have ever used.

- **Odo-Ro-No is the only cream deodorant guaranteed to stop perspiration and odor for 24 hours or double your money back.***
- **Odo-Ro-No is *the* deodorant that stays creamy longer—never gets gritty, even in open jar.**
- **No other cream deodorant is so harmless to fabrics.**
- **No other deodorant is safer for skin.**

**Double your money back if you aren't satisfied that new Odo-Ro-No Cream is the best deodorant you've ever used. Just return unused portion to Northam Warren, New York.*

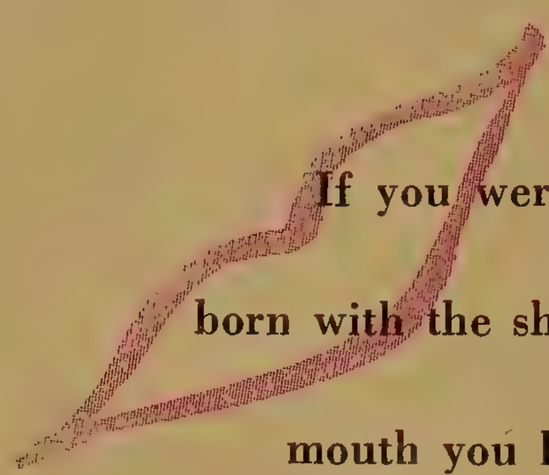
ODO·RO·NO
CREAM
The Deodorant without a Doubt

R
M

Guaranteed Full 24 Hour Protection

Being a singer, Betty Ann Grove on NBC's Bert Parks Show is particularly conscious of her mouth. She begins by outlining her lips with a brush, then fills in with lipstick.

TRICKS WITH LIPSTICK



If you weren't born with the shape mouth you like, here's what you can do to change it

By DORRY ELLIS

When televiewers watch vivacious Betty Ann Grove, the singing comedienne on NBC's Bert Parks Show, they not only ask "What's the name of that song" but also "What's the name of that girl?"

Betty Ann has a bouncy, effervescent personality that radiates good health and happiness. Ever since she was a teen-ager back home in Boston, she was interested in cosmetics. Now that she is established as a professional singer and actress, she has some definite ideas about beauty.

"I think one of the most important parts of a girl's face is her mouth. It tells so much about the kind of person she is . . . whether she's happy or sad; bitter or sweet! Even if nature didn't endow you with the shape mouth you would like to have, you certainly can improve it.

"People usually watch a singer's mouth, so I am all the more conscious of a neat well-shaped lip line. Here's what I do to my lips: When I complete the rest of my make-up, I concentrate on my lips. First, I use a handy lipstick brush to outline the curve in my upper lip. You know, it's the curve that really

Next step: blot off excess color several times with a cleansing tissue to help "seal" your lipstick.

Finishing touch: take a last look in your mirror. You'll notice an exciting difference in your lips.

counts. If you want to widen the curve or slope it a bit—the brush is in your hand, waiting for you to use it to advantage. Next, I outline my lower lip. Then I fill in my lips with my lipstick. The final blending is done with the brush. I am particularly careful to open my mouth wide to fill in the corners so that no blotches will be apparent. Now, the next step is very important. I take a cleansing tissue and blot my lips. This gives me a chance to examine the imprint of my lips, and to check on whether I have drawn a smooth line to the curve. It also helps remove excess lipstick so that my lips won't look too thickly coated.

"Yesterday, a friend of mine told me about a new lipstick that has a special formula that makes it long-lasting and non-smearing. I understand it was invented by a woman. Gosh, she must have had the same distaste for messy-looking lipstick that I do! Only this smart gal had enough sense to invent a brand new product. Now, that intrigues me. I can't wait to try it.

"You know, if a girl's lips always look pretty, and if her lipstick won't smear, think of how much more kissable that makes her!"

"I cracked up the same plane 10 times!"

"We retook the plane crash for 'The Groom Wore Spurs' ten times. The director made me twist and turn the wheel 'til my hands were stinging red!

And roping 'the villain' was tough on my hands again...

But I smoothed them with soothing Jergens Lotion...

It kept them soft and lovely for romantic closeups!"

Being a liquid, Jergens is absorbed by thirsty skin.

CAN YOUR LOTION OR HAND CREAM PASS THIS FILM TEST?

To soften, a lotion or cream should be absorbed by upper layers of skin. Water won't "bead" on hand smoothed with Jergens Lotion. It contains quickly-absorbed ingredients that doctors recommend, no heavy oils that merely coat the skin with oily film.

Prove it with this simple test described above...

You'll see why Jergens Lotion is my beauty secret.

More women use Jergens Lotion than any other hand care in the world

STILL 10c TO $1.00 (PLUS TAX)

COMING NEXT MONTH

Maggi McNellis

Are women smarter than men? That's a question that's been debated down through the ages and no one has ever dared to proclaim a decision for either side. But there is one person who's well-qualified enough to at least venture an opinion—she's Maggi McNellis, moderator of Leave It To The Girls. Maggi's long experience in the battle of the sexes leaves her with some very definite ideas on the subject. Look for them in the April RADIO TELEVISION MIRROR, on sale Friday, March 9.

* * *

Dr. Kildare, played by Lew Ayres

"Calling Dr. Kildare" is a cry that has echoed down many a radio and movie corridor—in the April RADIO TELEVISION MIRROR, you'll find a picture story on the popular Dr. Kildare show. It's one of the many lively features in an issue that's crammed from cover to cover with the best and most complete information on the world of radio and TV. Other personalities whom you'll read about in the April issue: Mr. and Mrs. Ronald Colman, Walter O'Keefe, Jackie Gleason, Bert Parks.

* * *

Fran Allison

Fran Allison, that versatile friend of Kukla's and Ollie's, will again pick up the pen for the pages of RADIO TELEVISION MIRROR. The last story Fran wrote for you was about her good friend, Janette Davis. This time it will be about Burr Tillstrom, Kukla's and Ollie's creator and alter ego. Fran will tell you all about Burr's home, his likes and dislikes —in short, what kind of a person he is when he's not projecting the personalities of the enchanting inhabitants of the Tillstrom wonderland.

Not to be overlooked in the line-up for the April RADIO TELEVISION MIRROR are your new and old favorites among the regular features: Daytime Diary, the daytime serial fashion page (next month will feature Nora Drake), the homemaker page (next month's guest is the Pepper Young Family), the bonus novel featuring an incident from We Love and Learn, Who's Who In TV and Abe Burrow's Poem of the Month on the Fun of the Month page. April RADIO TELEVISION MIRROR on newsstands Friday, March 9.

Yours for Lasting Lip Loveliness!

Cashmere Bouquet Lipstick

Creamy, and oh so clinging . . . . in eight fashion-right shades!

Just 29¢

In the popular swivel case

Your lips have been *waiting* for Cashmere Bouquet—and Cashmere Bouquet for your lips. So luxuriously smooth, *naturally* clinging, that your lips take on a fresh look, a luscious look, one that says right out "I *dare* you!" And somewhere among Cashmere Bouquet's eight flattering shades is one that's made just for you. But why not see for yourself, today!

Look your loveliest with Cashmere Bouquet

Face Powder
Hand Lotion
Talcum Powder
All-Purpose Cream

NOW

BUY LISTERINE TOOTH PASTE'S NEW THRIFT-PAK...

SAVE $3.00 A YEAR!

... treat yourself to a frilly new blouse with what you save!

IT'S UP TO YOU how you spend the three dollars you save on Listerine Tooth Paste in the new Thrift-Pak!

The Thrift-Pak (*two* regular 45¢ tubes for 59¢!) contains enough Tooth Paste to last the average family a whole month . . . and saves you 30¢ every time you buy. Within a year the average family's *bound* to save as much as $3 or more.

As makers of Listerine Antiseptic, we would never put our name on a product that isn't top quality. No dentifrice you can buy beats Listerine Tooth Paste for:

- **Reducing tooth decay**
- **Thorough polishing**
- **Sparkling flavor**
- **Cleaning teeth and breath**
  ("Listerine" means breath control.)

Only modern machinery, mass production, and more than sixty years of "know-how" make the low price possible. So change today to Listerine Tooth Paste in the new Thrift-Pak.

R M

...UP TO 60% LESS TOOTH DECAY!

Research at a famous university definitely showed that modern dentifrices like Listerine Tooth Paste, used regularly immediately after eating, can reduce cavities as much as 60%. When it comes to cleaning, no tooth paste... not a single one... beats Listerine Tooth Paste.

HOW MUCH TRUST SHOULD YOU PLACE IN YOUR TEEN-AGE DAUGHTER?

Julie Paterno is the heroine of Hilltop House, heard M-F, 3:00 P.M. EST, on CBS stations. Sponsor: Alka Seltzer.

Here are the names of those who wrote the best letters of advice to Julie Paterno of Hilltop House in December's daytime drama

In December's RADIO MIRROR reader-listeners were told in brief the story of Julie Paterno and Pixie and were asked for their answers to the question of how much trust should be placed in a teen-age child. RADIO TELEVISION MIRROR editors have chosen the best letters and checks have been sent as follows:

TWENTY-FIVE DOLLARS to Mrs. H. G. Rhoads of Western Springs, Illinois, for the following letter:

Trust your girl, but help her by setting limitations on the hours she keeps, and the places she goes. Allow enough time to take in normal teen-age fun. Understanding kindness, not to be confused with lax indulgence, will make you value her trust. Help her build a personal pride in trustworthy actions among her own friends. She will strive to maintain that standing, and learn to reject undesirable acquaintances. Preserve her self-confidence by interest in her projects, problems and group activities. Strict force will not restrain a teen-ager for long, but wise adult-leadership can.

FIVE DOLLARS each for the five next-best letters in answer to the question has been sent to:

Mrs. David M. Shepherd
Portland, Oregon

Mrs. Priscilla Smith Botti
Canterbury, Conn.

Mrs. Lloyd A. Losier
Bath, Maine

Mrs. John T. Burns
Colorado Springs, Colorado

Mrs. Joe Robertson
Ridgetop, Tennessee

FRAN WARREN

RADIO MIRROR tells the story of one of Broadway's most fabulous friendships

The story of Fran Warren, RCA Victor's top female vocalist, and Barbara Belle, Fran's manager and intimate friend, started a long time ago when both were little girls, Fran living in a tenement section of The Bronx in New York and Barbara living in Brooklyn.

As youngsters, they met when the foster parents that Barbara was living with in Brooklyn visited friends, who were living in the same tenement as Fran.

The following summer they both went to the same free summer camp, where Barbara wrote her first song, which Fran sang one night around a camp fire. After the summer, they corresponded, although they seldom met.

Barbara learned to play the piano and guitar and began writing music. After a job as stock clerk in a large music publishing house she was hired by Louis Prima as his girl "Friday." Eventually, she was placed in complete charge of Prima's two publishing houses, supervised his various novelty companies, wrote songs especially for him (making herself the youngest member of ASCAP) and wound up as his personal manager.

During all of this time, Fran too was struggling—singing wherever she got the chance. Her first job with a big band was with Art Mooney. One night Barbara Belle happened to visit and their childhood friendship was resumed.

Later, when Fran decided she needed a personal manager, Barbara was the only one Fran would consider. The only problem with the arrangement was that band leaders don't like their vocalists to have managers, so Barbara had to manage Fran without anyone's knowing it.

After this, things picked up rapidly. Barbara wrote "A Sunday Kind Of Love" which Fran recorded, and it was this song that brought her to the attention of the public.

WOMEN

Make Money

THIS EASY WAY

and get your dresses without a penny of cost!

Here's a special opportunity for ambitious women who want to earn money during spare moments. Without previous experience you can make up to $23 a week with ease—just by taking orders for Fashion Frocks, and you don't invest a penny of your own. These stunning new creations are such unbeatable values, you simply can't stop women from ordering them! Amazing variety of styles, colors, weaves and patterns—more than you can find in a dozen dress shops. Famous fabrics that are soft, rich, enduring—the cream of the world's best mills. And, a complete range of sizes for every type of figure—Misses, Half-Sizes, Juniors and Stouts. You can coin money "hand over fist"—and besides, you get *dresses for your own personal use as a bonus, without paying a cent!*

BIG MONEY WITH NO PREVIOUS EXPERIENCE

Fashion Frocks cost dollars less than similar garments sell for elsewhere—they are priced as low as $2.98! You start by taking orders from friends . . . they'll tell *their* friends. Soon you're making big money like Marie Patton, Illinois, who took in an average of $39 a week . . . or Mrs. Carl C. Birch, Maryland, who earned $36 a week...or Mrs. Claude Burnett, Alabama, who averaged $31.50 weekly.

START EARNING IMMEDIATELY—NO CANVASSING

Whether you are married or single—housewife or employed woman—you can earn EXTRA money in your spare time. And just imagine how it will feel to have as many dresses as you want; to wear the latest, smartest, most glamorous dresses *without cost.* No canvassing is necessary. Women order several times a season—and for season after season. It's like having your own dress business WITHOUT INVESTING A PENNY.

SEND NO MONEY—EVERYTHING *Free!*

Our elaborate Free Presentation Folio contains over 125 original styles and swatches. Examine the beautiful, glorious styles and colors—feel the rich fabrics. You'll be proud to show them to your friends and neighbors. So don't lose a second. Fill out the coupon. Paste it on a postcard. *Mail coupon* right now—while you think of it.

Fashion Frocks INC.

Desk G-3039, Cincinnati 25, Ohio

PASTE THIS COUPON ON POSTCARD—*mail now!*

FASHION FROCKS, INC.
Desk G-3039, Cincinnati 25, Ohio
Yes—I am interested in your opportunity to make money in spare time and get my own dresses without a penny of cost. Send me everything I need to start right away, without obligation.

*Name*_____

*Address*_____

*City*_____ *Zone*____ *State*_____

*Age*_____ *Dress Size*_____

With or without rinsing — *Tide* DOES A BETTER WASHING JOB THAN ANY SOAP ON EARTH!

Never before *Tide* could you wash your heaviest, dirtiest clothes SO CLEAN!

- Leaves no soap film ever!
- Miracle clean clothes—with or without rinsing!
- Dazzling white clothes—with no bleach or bluing!
- Soap-dulled colors come bright and fresh!
- Clothes dry soft—iron beautifully!
- And Tide is *safe* for all washable colors—all washable fabrics—rinse or no rinse!

Whichever way you wash — *Tide* gives you WHITE, BRIGHT, DAZZLING CLEAN CLOTHES!

Women may differ about the rinsing question but they sure seem to agree that Tide beats any soap they've ever tried! Tide, unlike soap, forms no soap film . . . in fact, Tide *removes* film left by former soap washings. What's more, Tide actually *dissolves* dirt out of clothes . . . holds dirt *suspended* in the sudsy water. Wring out the clothes—dirt goes, too. And your clothes have such a bright, fresh look—such a clean, CLEAN look, you'll say it's a miracle! Get Procter & Gamble's Tide today!

Replacement or Refund of Money — Guaranteed by Good Housekeeping — If Not As Advertised Therein

"Clean is the word for every wash you do with Tide!"
says Mrs. Jean Riché, Dallas, Texas

"With Tide, white things are such a gleaming, *clean* white . . . wash prints have such a fresh, *clean* brightness! I've tried all the leading washing products, but nothing ever got my clothes cleaner than Tide!"

TRAVELER OF THE MONTH

What seemed the end of everything for young Glenn Roberts proved to be only the beginning

Accompanied by his mother Flemma, Glenn told Tommy how he learned to adjust himself to a world of two-handed people.

By TOMMY BARTLETT

When a star athlete tells you that the most thrilling moment of his life was the one when he realized he could drive an automobile, you can sense the elements of a story. In the case of our traveler of the month, twenty-year-old Glenn Roberts of Paris, Missouri, the story is a happy one.

Glenn was a track star in high school. His mother, Mrs. Flemma Roberts, had "worked out" to help put him through school, so Glenn got a job as quickly as he could. He was doing some repair work on a high voltage power line about two years ago when a short circuit came close to electrocuting him. Instead, however, it knocked him from his forty-foot perch and burned his hands and arms so badly that they had to be amputated.

Doctors tried to make the amputations below the elbow, realizing that it would greatly simplify Glenn's problems when the time came for artificial limbs. Their efforts were unsuccessful, however, and a second amputation, close to the shoulders, was necessary.

His mother's first reaction was, "This is the end. We won't have anything more to live for." Glenn admits that he was in such a state of shock from the near-electrocution that he had no feeling at all about the problems he faced.

It was after he was discharged from the hospital that a nurse from the power company's insurance company came to visit and persuaded Glenn to go to Boston to a new and experimental rehabilitation center for accident victims. With misgivings, he and his mother, neither of whom had ever done much traveling, packed and started for Boston, determined to come back the minute they proved to themselves that the training was impractical.

They stayed in Boston a year and a half, while Glenn learned to use a new type of artificial hand with controls that could be operated from the shoulder. More than that, he learned to adjust himself to meet a world of two-handed people on even terms. He developed a spirit that nobody is going to break.

"I think I (*Continued on page* 23)

Welcome Travelers is heard Mon.-Fri., 10 A.M. EST on NBC. Sponsor: Procter and Gamble

KFAB's "Uncle Eddie" Davis distributed balloons at 1950's Nebraska State Fair.

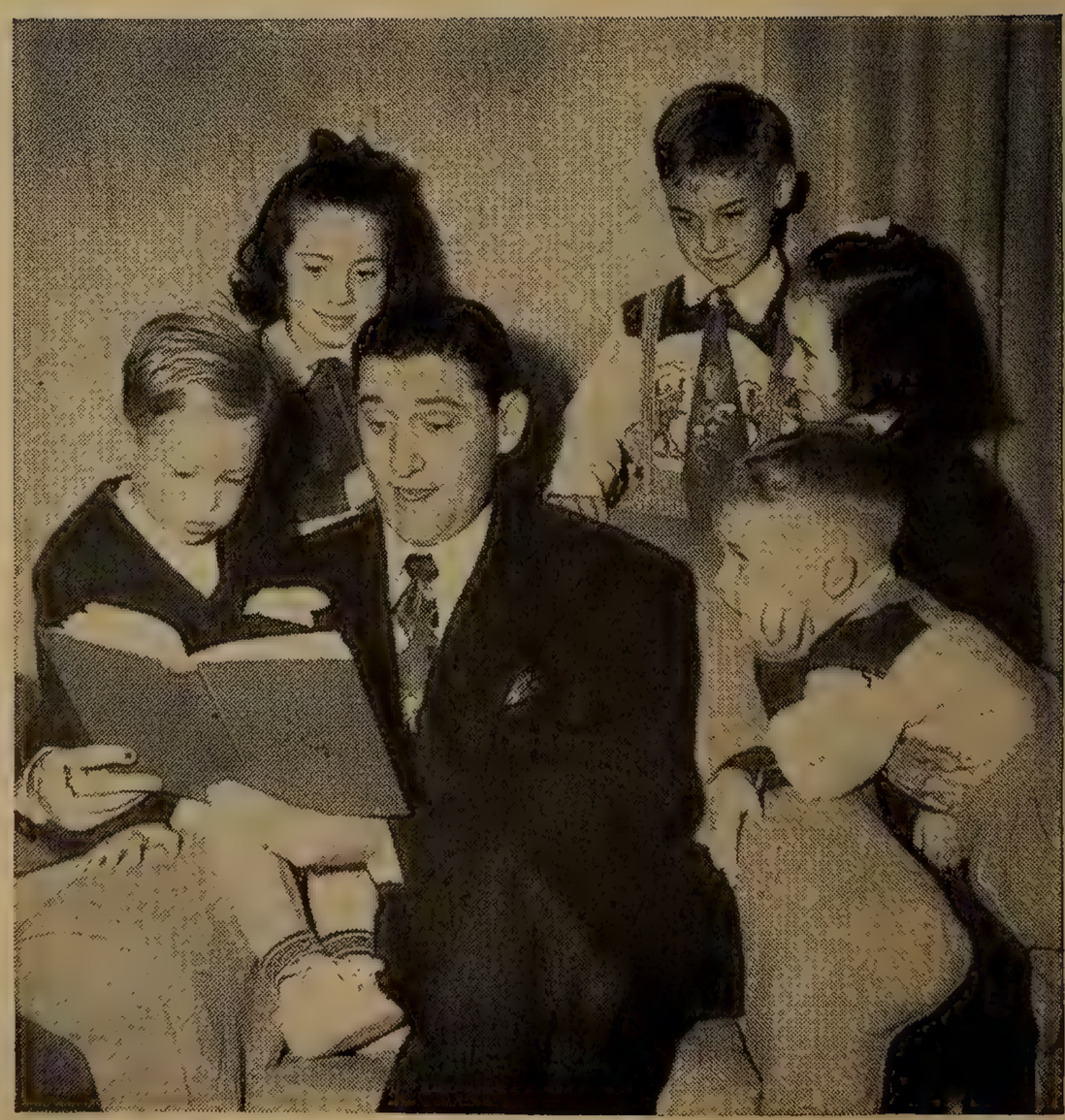
SMALL FRY SPECIALIST

Eddie Davis of KFAB—"Uncle Eddie" to thousands of Midwest youngsters—was born in the Smoky Mountain district of East Tennessee on September 4, 1918. The hills and forests which surrounded his farm home held never-ceasing wonderment for the youngster and he spent long hours among the trees and rocks, listening to the birds, watching the wild life. All the little forest people whom he knew so well as a child now troop through his radio program every weekday over KFAB.

Eddie is one of those people born with show business in his blood. His first appearance was made at the age of six as the groom in a Tom Thumb wedding. From then on he was cast in every school performance. He taught himself to tap dance—in the hay-loft of his grandfather's barn. It was as a dancer that he appeared on Major Bowes Show in 1938. He won the contest and traveled with Major Bowes' Collegiate Revue for six months. Eddie's talents are not confined to dancing. He is an expert whistler, singer and imitator.

He has been in radio for eighteen years—a remarkable record for a young man. Eddie's first venture was his own "ham rig," licensed in 1932 and he has been licensed ever since. He was a member of the staff of station KSMA, Santa Maria, California, and also WCOS, Columbia, South Carolina. In 1949, he joined the KFAB staff.

"Uncle Eddie" has a tremendous following among the small fry of KFAB's Midwest Empire—and with reason. He never talks down to them. He loves every child in the world and they seem to understand that he does. Thousands of youngsters belong to his Good Deed Club on KFAB. He gets hundreds of letters from them every week and his clean-cut ideals have carried his radio shows to great success.



Children throughout Omaha look forward to Eddie's story-telling sessions M-F mornings at 7:45 A. M.

STAG AT EVE

Since July, 1950, when Stag at Eve began, Beth Norman has upheld the feminine viewpoint with mixed success. The show is seen Sundays at 7 P.M. PST over San Francisco's KPIX

Out in San Francisco, the men take good-natured revenge against the fair sex via a program called Stag at Eve. "Eve" is Beth Norman, originator and producer of the show, and the only woman who appears on it. The program is designed for the sole purpose of giving men four chances to one to get a word in edgewise. Three distinguished male guests form the panel and Paul Speegle regularly handles the summation for the boys. After this, "Eve" is allowed her one opportunity for rebuttal. Some very high voltage subjects have been discussed since the program began, and as long as the discussion remains within the realm of good taste, no holds are barred.

Traveler of the Month

(*Continued from page* 21)

helped them, too," he grinned as he spoke to me in the College Inn Porterhouse in the Sherman Hotel in Chicago. "Before I left, they were sending the most despondent newcomers to talk to me, and I was able to get every one of them to look at things a little more cheerfully. Anywhere you go, you're able to find people who are worse off than you are, in one way or another—and they always manage to get along. What they can do, you can do better."

Glenn is proud of his new "hands." He moved a cigaret ash from the bottom of an ash tray to the rim without breaking it, smiling proudly as he did it. "I'll bet you can't do that." he challenged me, and I had to admit my natural hands weren't machined for such delicate work.

"You can find compensations for anything that happens to you," Glenn told me. "I could have been electrocuted, so I'm lucky to be alive. And if this accident hadn't happened, I'd have gone on working as a repair man for the rest of my life, maybe. The way things are now, I'm going to college and study vocational agriculture. When I get out, I'll return to farming, and I'll be one of the best farmers in the state of Missouri."

Mrs. Roberts nodded, beaming. "When Glenn makes up his mind to do something," she said, "he'll do it. What I thought at first would be the end of all my hopes for him has turned out to be only the beginning."

After watching Glenn write a letter, drive his car, eat, remove his coat and put it back on—and that trick with the cigaret ash—I wouldn't dispute Mrs. Roberts' prediction of her son's success. As a matter of fact, if I were a betting man, I'd give long odds on Glenn's side. A youngster who can come up smiling and eager to conquer the world after what he's been through isn't going to be thrown by anybody, any time.

Famous Cover Girl Constance Brigham says:

"My 'camera curls' have to be free of ugly split ends!"

That's why I always set my hair with

De Long

the bob pin with the stronger, smoother grip

For lovelier, longer-lasting hair-do's, rely on De Long bob pins. Their stronger grip assures you of long-lasting curls. They're smoother, too . . . protect you from ugly, broken ends. Try De Long today. Find out why they're the favorites of the "smart set" everywhere.

You're always "set" with De Long Hair Pins • Curl Setting Pins • Safety Pins • Hooks and Eyes • Pins • Hook and Eye Tapes • Sanitary B

Disembarking from their stateroom on the *S. S. Catalina* at the Avalon dock: Mrs. Kelly, Suannah Lee, five, and Chiles Bradford, three, the talent sprouts who introduced their mother on LLAM.

Susie and Chili play caddy to their mother on the country club's pitch and putt course.

A serenade from the Island Troubadors is something that all new arrivals to Catalina are given.

More mood music for Mrs. Kelly and her escort from the serenaders at the El Encanto in Avalon.

Live Like A Millionaire is heard M-F, 2:30 P.M. EST on NBC. It may be

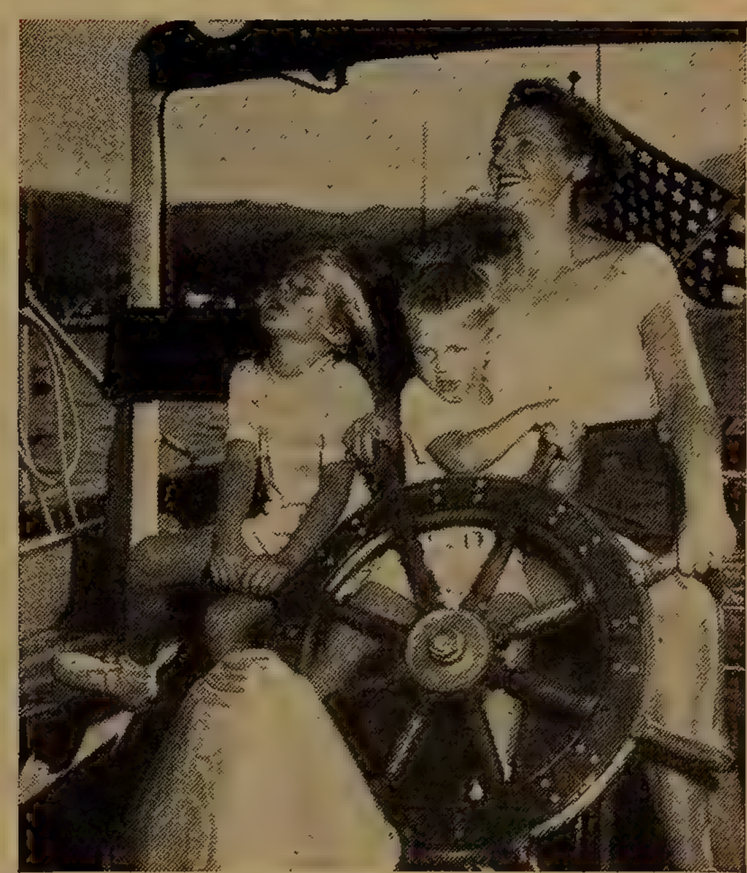
LIVE LIKE A MILLIONAIRE

Watersprites Susie and Chili enjoyed the pool at the Catalina Guest Ranch in Toyon more than anything.

A week's interest on a million dollars!

That's what talented parents—introduced by their children—can win on this program

Are there any aspiring "millionaires" in the audience? Are they talented? And do they have children to boot? If so, NBC's Live Like a Millionaire, broadcast from Hollywood, is made for them. On this program, four parents are presented each day, with each day's winners competing at the end of the week. Audience applause determines the week's winner, who is awarded a week's interest on a million dollars and many merchandise gifts. The most thrilling award is the actual chance to live like a millionaire via a trip to a place which the person with an average income couldn't afford. Mrs. Lee Childs Kelly, whose trip is pictured on these pages, went to lovely Santa Catalina Island off the coast of California. She won on LLAM for her lovely rendition of a song from "Showboat." Auditions for would-be "millionaires" are held twice weekly.



All the Kellys helped to steer on the ride from Avalon to Toyon (nine miles in all) made on the *Cassmur*.

Mrs. Kelly at the Catalina Visitors Country Club with Mr. and Mrs. Taylor, the owners, and Mrs. Hartlane.

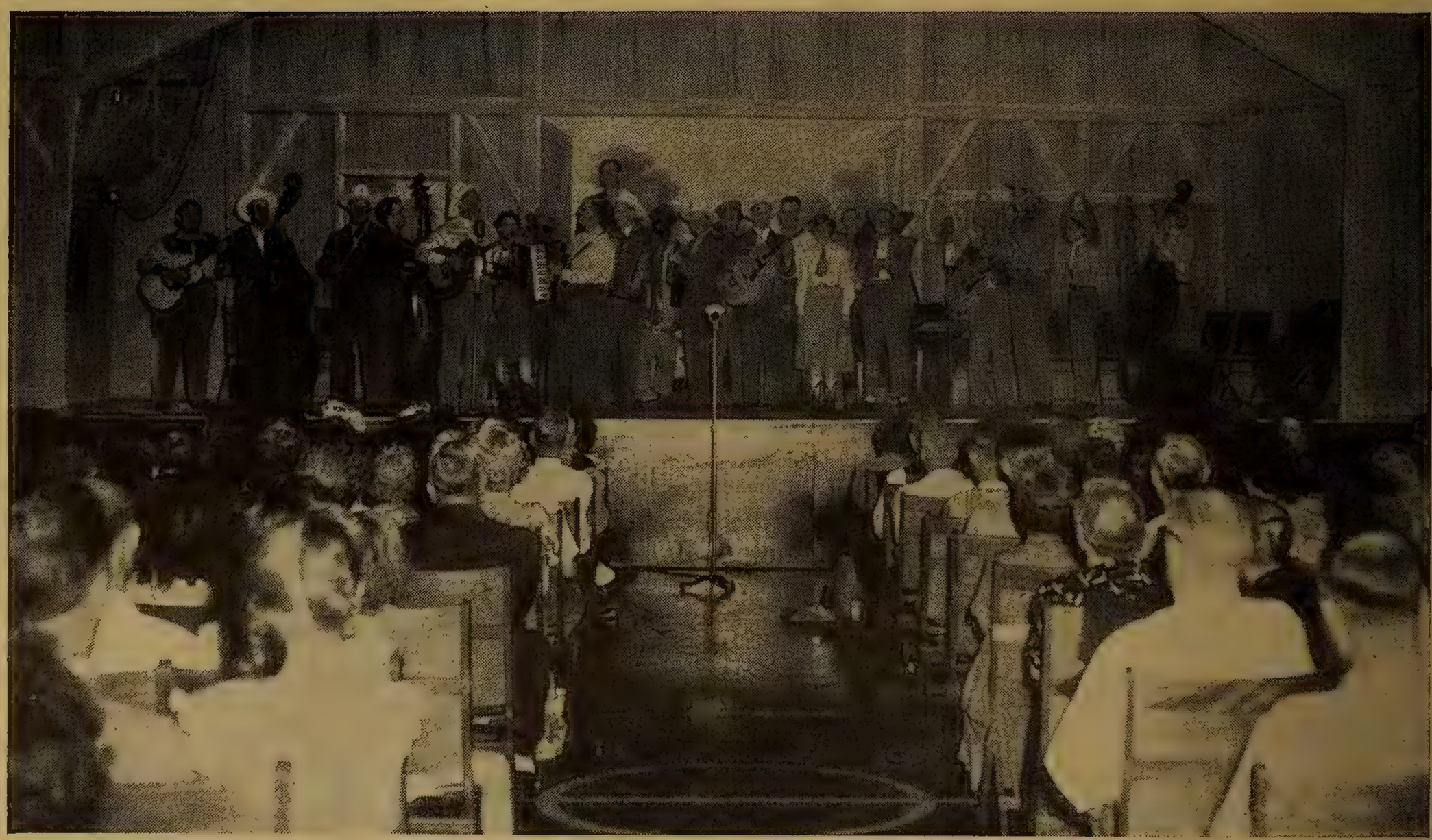
The Kellys stayed at Zane Grey Manor. It is owned by Mrs. Hartlane. It was the home of the famous writer.

Even millionaires find it hard to forget this magnificent view of Avalon Bay, the harbor and the town.

R
M

seen on alternate Fridays at 9:30 P.M., CBS-TV Sponsored by General Mills.

SATURDAY NIGHT FOLLIES



For the past fourteen years, KMBC's Brush Creek Follies has been a Saturday night feature in Kansas City.

One of the best known barn dance radio-stage shows in the Middlewest is the fourteen-year-old KMBC Brush Creek Follies. The Follies, regularly a Saturday night feature in Kansas City, are a combination stage and radio presentation, starring a cast of more than twenty top hillbilly and western entertainers.

The show itself gets off to a running start at 8:30 P.M. (curtain time) and the first hour is both a stage show and radio broadcast. The radio portion of the program is off the air from 9:30 until 9:45, and the last quarter hour of broadcast is from 9:45 to 10 P.M. The last half hour of the show, from 10 P.M. on, is entirely a stage performance.

The cast of the Follies makes hundreds of personal appearances throughout the Kansas City Trade territory each year, and is in constant demand.

Here is a thumbnail sketch of a few of these popular performers:

Genial Jack Dunigan, emcee of the Follies, also sings and plays the guitar.

Colorado Pete, cowboy singer, and a member of the cast since the beginning of the show, is just as popular today as he was fourteen years ago.

The Tune Chasers, an instrumental group of talented musicians, once made a guest appearance with the Kansas City Philharmonic orchestra, and their zany arrangements are as well-received as their "sweet" and popular tunes. Each of these entertainers frequently steps into the spotlight with solo offerings, both vocal and instrumental.

Millie and Sue, two attractive young ladies who specialize in hillbilly songs and unusual yodeling arrangements, are popular as well as decorative cast members.

Jed Starkey, droll hillbilly comedian, with his bagful of tricks and unusual "gadgets" which only he can get music from, is always amusing.

Versatile David Andrews, with a little comedy, a song, or a fast-talking routine, is another Follies Favorite.

The Texas Rangers, five outstanding musicians, are noted for their excellent arrangements and vocal interpretations of western music. Several members do vocal and instrumental solos.

Little Vera, feminine and petite, is a ballad singer. Her costume comedy routine is always a Follies highlight.

Betty Riley, an attractive young newcomer to the Follies cast, is a western and ballad singer of great promise who already has a fine following.

Harry Jenks, an artist at the keyboard or the console, is a soloist of unusual ability with his organ or piano arrangements.

Tiny Tillman, the "five by five" of the cast, is a sure-fire show stopper with his ballads.

The success of the KMBC Brush Creek Follies is no accident. A combination of outstanding talent, together with master showmanship, the ability to please an audience of diverse interests, constant rehearsal and hard work, plus countless personal appearances in the territory, are the ingredients that have made the Brush Creek Follies the Midwest's finest barn dance show.

DENNIS DAY'S DAY

Dennis is proud of his train collection, which is valued among the best hand-made sets in Hollywood and, understandably, son Pat shares his enthusiasm.

Patrick's interest lags when something goes wrong and Daddy gets involved in tangled wires.

Handling the controls is more to Pat's liking but Dennis is skeptical about the results.

There they go! As Chief Engineer, Dennis is delighted with his new assistant's ability.

Looks like Pat threw a wrong switch, but he has complete faith in Dennis' repair work.

A Day in the Life of Dennis Day is heard Saturdays at 9:30 P.M. EST on NBC. The show is sponsored by Colgate-Palmolive-Peet Co.

"PERMANIZED" • RUN RESISTANT
(a Gayla exclusive!)
Grooms Hair-dos—Saves Waves
Invisible—Tru-Color Hair Shades

more women use
Gayla®
HOLD-BOB®
bobby pins than all other brands combined

set curls easier
hold hair-dos better

© 1951, GAYLORD PRODUCTS, INCORPORATED, CHICAGO, ILL.

Are you in the know?

Which keeps your velvet duds date-worthy?

- ☐ *A steam iron*
- ☐ *Cellophane tape*
- ☐ *Mothballs*

Those velvets and velveteens you're strutting in, nowadays, need to be de-wrinkled. De-linted. Never *iron* velvet; hang your duds in a steam-filled bathroom. Cellophane tape wrapped around your fingers (sticky side out), picks up lint. Date-worthy clothes must have good care. And doesn't it make good sense, on "those" days, to care what kind of sanitary protection you have? Insist on Kotex. That special *safety center* gives *extra* protection. Keeps you *de*-flustered!

What to do about kingsize pores?

- ☐ *Mask 'em with makeup*
- ☐ *Make like an owl*
- ☐ *Tighten up*

Can your complexion take a daytime close-up? If not, you needn't play the night-owl circuit (to avoid "revealing" light). And heavy makeup's no go. To help belittle large pores, suds your face thoroughly, and *often;* then "tighten" with cold splashings and a good astringent. Come calendar time, you can take your place in the sun or limelight, confidently. For those special, *flat pressed ends* of Kotex prevent revealing outlines. No fear that anyone "knows"—with Kotex!

If his "competition" calls you, what's your cue?

- ☐ *Be brief*
- ☐ *Linger on the line*
- ☐ *"Sorry, wrong number"*

B-r-r-*ring!* And you chat for hours with the buzz boy—while your date smoulders on the family sofa. Think he's impressed? Ha . . . ha. Be brief! Else next time you're waiting for *his* call, don't ask for whom the bell rings. It's not for *you*. But at problem time, one of the *3 Kotex absorbencies* will seem "made to order" for you. Try Regular, Junior, Super (different sizes, for different days). You'll wonder why you never thought of trying all 3 before!

How to win a reputation as a top-flight hostess—

☐ *Hire a caterer* ☐ *Take an airlines job* ☐ *Give a "twenties" party*

Want to throw the most-fun party of the season? Plan a costume jamboree—with gals rigged in their Moms' old "twenties" outfits. (And maybe the boys' Dads could supply plus-fours.) Have a Charleston contest; with prizes. And even if calendar problems threaten you, don't retreat. Choose Kotex. With that new downy softness that *holds its shape*, you're set for hours of comfort—for Kotex is made to stay soft while you wear it. So, as a confident hostess—you'll be "the bee's knees"!

To gals-in-the-know, does "Junior" mean—

- ☐ *A prom*
- ☐ *A dress department*
- ☐ *A type of sanitary protection*

A certain type of togs may be devoon for your gal-pal—but for *you* 'tain't necessarily so, because different gals have different needs. On problem days, as well. That's why Kotex comes in 3 absorbencies. And if you prefer a *slightly narrower* napkin, you'll want to choose *Junior* Kotex. Many girls find it gives just the right absorbency; fits more comfortably. Buy Junior Kotex in the Green Box.

Have you tried Delsey?

Delsey* is the new bathroom tissue that's safer because it's softer. A product as superior as Kotex . . . a tissue as soft and absorbent as Kleenex.* (We think that's the nicest compliment there is.)

More women choose KOTEX than all other sanitary napkins*

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

*T. M. REG. U. S. PAT. OFF.

R
M

What's New?

A new look, outside and in—

new title, new cover, more color

pictures, more stories! Why

all these exciting changes? Why

is RADIO TELEVISION MIRROR now

truly "two magazines in one?"

All these years—eighteen of them—your editors have tried to give you the best and the most interesting possible information about radio people and radio programs. When TV came along, television players and shows were added to the magazine. Now, in leafing through this copy of RADIO TELEVISION MIRROR you'll find a number of changes. The first question that comes to mind when changes are made is: Why make them? The answer is that your editors feel they've done an adequate job with radio all this time and, now that TV has fulfilled its exciting promise, room must be made to give the newer medium that same sort of complete story and picture coverage.

To make room for all the information you've asked us to give you on TV programs and personalities the changes apparent in this issue have been made. One word describes them pretty well—"more." More of everything—more stories, more color, more new features, this month and every month from now on. The new RADIO TELEVISION MIRROR is for everyone, every member of the family. And for the busy homemakers among you who must reserve TV for evening viewing, for those who live in areas where television is not yet established, and for those who still delight in listening to their old-time radio favorites, the magazine will continue full radio coverage, too. Count on RADIO TELEVISION MIRROR—now two magazines in one—to keep you in touch with all that's good listening and good viewing on radio and on TV!

THE EDITORS

MY "HAOLE" FRIEND,

Always intrigued with the songs and dances of Hawaii, Arthur brings them to millions via Momikai and the Hawaiian Room dancers. "Hawaii," says Arthur, "is one place in the world where people don't care who you are—they like you for yourself."

ARTHUR GODFREY

It seems absurd, but Arthur Godfrey knew who I was long before I knew who he was! Even more absurd is the fact that I turned my back on my first chance to meet him! This was in 1944. I was dancing in the floor show at the Lexington Hotel's Hawaiian Room in New York. I had been brought up to be modest, not look at strangers and obey the rules. So when I stepped into the elevator I didn't look at anyone, turned around and faced the door because that is the rule in elevators.

Behind me some people laughed and then I heard, "Since when have we stopped speaking to each other?"

I turned around and discovered that I was ignoring my boss! It was Charles E. Rochester, president and managing director of the hotel! With him was Mrs. Rochester and a man with wonderful bright red hair. All three were laughing at my expression as Mr. Rochester said,

"Arthur, this exclusive young lady is Momikai, part of our show."

"I know," said Arthur. "She's my favorite gal down there." He said some nice things about my dancing, then I went to work and he went on his way. I still did not know who he was and didn't find out until I met him for the second time a few months later.

One evening after our show, Mr. Rochester asked me and Lani McIntyre, our (*Continued on page* 72)

Momikai appears with Arthur Godfrey whose shows are: Arthur Godfrey and His Friends, Wed. 8 P.M. EST, CBS-TV, sponsored by Toni, Pillsbury Mills, Chesterfield. Other Godfrey shows: Arthur Godfrey Time, Mon.-Fri., 10 A.M. EST, CBS, sponsored by Toni, Lever Bros., Pillsbury Mills, the National Biscuit Co. and Chesterfield Cigarettes; Talent Scouts, on radio and TV, Mon., 8:30 P.M. EST, CBS and CBS-TV, sponsored by Lipton's Tea; and the Godfrey Digest, Sun. 4:30 P.M. EST, CBS, sponsored by Reddi-Wip.

"Haole" means non-Hawaiian, but when Arthur plays the ukulele, no one—not even Momikai—remembers that!

By MOMIKAI

Viewers sometimes wonder if Waikiki is any more romantic than the atmosphere on the Godfrey show.

Momikai makes many of her own dancing dresses; below, the Chordettes and little Larry Ramas of Hawaii.

THE *Truth*

Up and down the land the controversy rages: what about color television? Here are some first hand, common sense conclusions

By HARRIET VAN HORNE
Radio-television critic and columnist, New York *World-Telegram and Sun.*

In the audience at one of CBS's public demonstrations of color television last fall was a small, red-haired girl. As the guests were leaving, a reporter whose chore it was to poll their reactions, asked the child if she'd liked seeing the pictures in color. She nodded shyly.

Well, pursued the reporter, was there anything about color television that she *hadn't* liked? "Yes," came the firm answer. "I didn't like it when they turned it off."

This sums up the reaction of most people who have seen the new rainbow-hued video. It's beautiful beyond words. It's impossible not to marvel at it. And not to feel disappointed when the show ends and the screen goes dark.

Since November, when the Federal Communications Commission gave its blessing to the field sequential system, CBS has been demonstrating color TV to the public. Five showings are being held each day at the old Tiffany Building on lower Fifth Avenue. Each show is packed. And the adjectives you hear in the lobby put you in mind of intermission comments at "South Pacific." In fact, color television is a "hit" in the same sense of the word. The public has taken it to its heart. To come home from a TV show in color and turn on your old black and white set, as I did the other day, is a very drab experience.

With the possible exception of the color-blind, everybody has found color television a thing of breath-taking beauty. CBS polled 12,000 persons who viewed the demonstra-

ABOUT COLOR TV

tions in Washington; ninety-seven per cent voted it "much more enjoyable than black and white TV."

The pictures are warm, radiant and wonderfully alive. You'd be surprised how much more information is conveyed to the eye when each detail stands out in its own hue. There is no eye-strain.

Imagine, if you will, a fashion show on black and white television. The models are wearing dresses that look either black, white or gray. Dressmaking details and accessories are obscured in the half-tone mist.

Now imagine a fashion show in which the first model wears red tulle. There are rubies at her throat and wrists. Her evening bag is silver. Her nails are long and scarlet and you notice that her back still carries a hint of summer's tan.

Next come models in pale pastels, in vivid green, in floral print. The colors, the designs, the flowers in the hair, the black lace border on a white hanky—all are etched clearly on the screen. The flesh-tones are warm and alive, not pale gray as some had prophesied.

For contrast, imagine a football game on your present TV set. It's all shades of gray, including the mud. Now fancy how it would look on a color set. You notice that one team wears red jerseys, the other blue. You feel your spirits lift as the college band marches out, red uniforms and brass fittings flashing like an operetta regiment. As the camera pans over the stadium, you notice the pretty, pink-cheeked girls in their warm furs and yellow chrysanthemums. The dark-haired one is waving a Yale pennant. You notice her escort has on a raccoon coat and a blue beanie.

Even the commercials are gay and attractive on color television. You watch a glass of beer being poured. It's clear amber, with a neat white ruff on top. Beads of moisture collect on the glass. You notice that the hand now holding it wears pink nail-polish and a merry little charm bracelet. One of the charms is red and white enamel.

Or suppose the product is woolen blankets. Your eye takes in all the colors, the shining satin bindings, the fuzzy nap. You decide on the pink one. A price is given, as well as a phone number to call in case you wish to order one right this minute. A few days later you've got your pink woolly blanket. And you've saved yourself a trip downtown.

To describe exactly what the colors in color television look like is rather difficult. It's like trying to describe a particularly fine sunset. Let's try it first by comparison.

Color television does *not* look like colored movies. It is superior. The colors are more restful and far more realistic. It isn't much like a colored magazine ad, either. Here the colors have a hard gloss. And they're likely to be bolder and brighter than real life. What *does* color TV look like then?

Well, imagine the most beautiful color picture you've ever seen. Then imagine it as transparent, held up to the light so that it is flooded with brilliance. That's it. Color television has that (*Continued on page* 98)

Faye

Faye announced her engagement to Skitch on her TV show, then went to the Little Club to celebrate.

Photographers caught a happy couple at the marriage bureau. License for the N. Y. wedding was obtained here.

Emerson's Marriage

Mr. and Mrs. Lyle Cedric Henderson: married in Mexico, married in Manhattan, at home now—and wonderfully happy, too!

On the 12th of last December, Faye Emerson, the blonde and beautiful channel charmer, became the wife of Lyle Cedric Henderson, familiarly known to friends, family, radio and video fans as Skitch.

Skitch and Faye had known each other, vaguely, for a long time. Both had lived and worked in Hollywood. They had mutual friends. They'd even met at Hollywood parties. Yet they never really knew each other.

Then in New York, while Faye was working in radio, Skitch was a guest on one of her programs. Getting him as a guest was no small feat for Faye. Skitch's schedule includes his daily early a.m. disc jockey show; Skitch's Scrapbook, also daily; his Saturday morning Prom Date show and his Monday evening television Talent Search, all of which are heard and seen on NBC in New York.

While it may not have been a case of love at first sight in Hollywood, friends of the couple suspect that it was something closely akin to that after their meeting in New York, which was in July of last year. By November, everyone was aware that Skitch was Faye's Number One beau. One night that month, on her TV show, Faye announced her engagement. "I want you to be the first to know," she told her audience. Then she introduced Skitch. A little over a month later, Skitch and Faye flew to Mexico to be married—they wed there to avoid legal complications. Five days later, in New York, another ceremony was held. Friends toasted the newlyweds at a Stork Club reception.

Faye, who appears thrice weekly on her own television show, hopes that someday she and Skitch will have a house in the country. Meanwhile, the Hendersons will do their living happily ever after in the Park Avenue apartment which Faye had before their marriage.

Busy schedules prevented a prolonged honeymoon. Skitch and Faye returned from Mexico after five days.

Youngest well-wisher at the N. Y. ceremony was Faye's son, Scoop. Faye wore the same gown at both ceremonies, drank champagne toasts with Skitch and their friends.

Life as Mr. and Mrs. Henderson will alternate between the studios and their Park Avenue apt.

The Faye Emerson Show: televised M., W., F., 7:15 P.M. EST, ABC-TV. Sponsored by Pepsi-Cola.

(Film versions of these shows can be seen in the New York area Tues., Thurs. and Sat. after the Roller Derby; also on ABC-TV.)

COME AND VISIT

Curt Massey

When a baritone finds time for both his career *and* his family, you know his name must be Massey

BY FREDDA DUDLEY BALLING

Curt and Edythe Massey live in a sunny, gracious, hacienda-type of house on a landscaped street in Beverly Hills. What they like best about their street are the maple trees which are, to them, a pleasant relief from the perennial palms and pepper trees with which Southern California abounds. Coming as they do from areas where there is a change of season, Curt and Edythe welcome the illusion of change that the maple trees give. In the spring, the new leaves appear, chartreuse and shiny. And in the fall, they curl brownly and shuffle over the grass in elfin dance. It could be Texas or New Mexico or Missouri—Curt has fond memories of all three places—or again, it could be Missouri, from which Edythe comes.

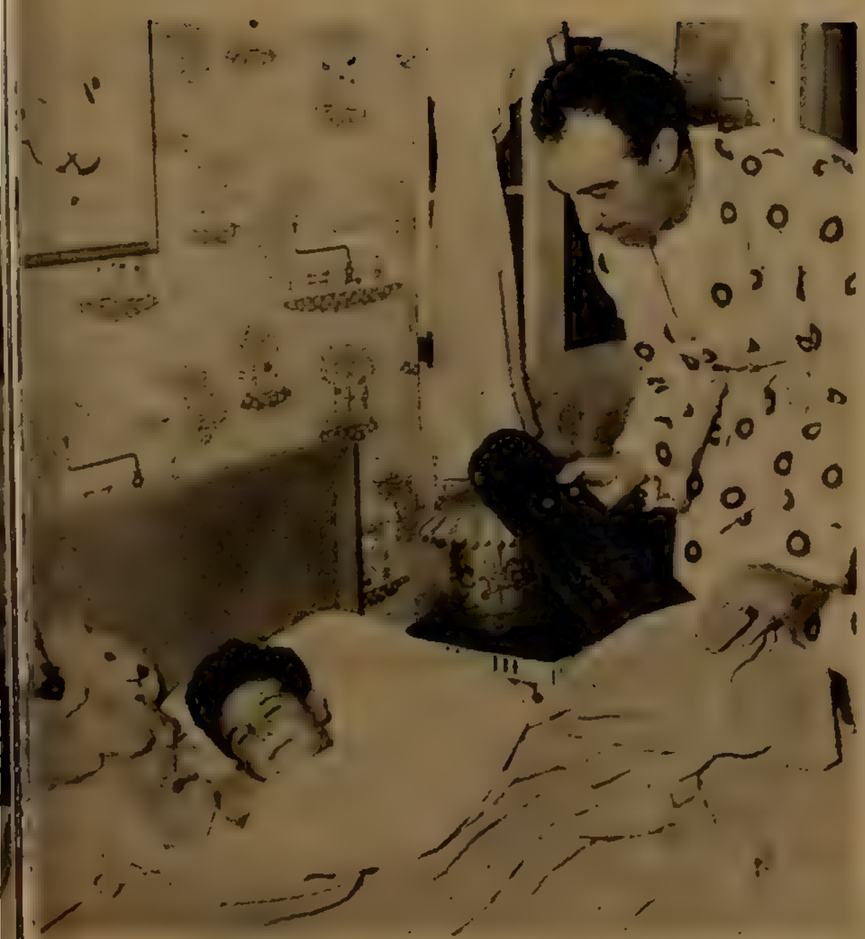
The Massey house itself is done accordingly in modified Spanish architecture with warm, brownish-beige walls, arching doorways, and a tile roof. They have furnished it in a style which is best described as California Coordinated because the impression given by the (*Continued on page* 77)

This is one gun that really isn't loaded!

Scout Stephen is also a model plane devotee.

The Curt Massey Show is heard Mon.-Fri., 5:45 P.M. EST on CBS. (6:30 P.M. EST in New York area.) Sponsored by Alka-Seltzer and One-A-Day tablets.

David and Stephen are almost as adept on the ukulele as their parents are on the violin and piano.



David won't miss this till morning.

Curt teaches the boys how to handle his fishing equipment.

MY BOSS IS

Bean bag, in Broadway Open House language, means "good guy." And that, says Dagmar, is exactly what Jerry Lester is

By DAGMAR

Dagmar concedes that Jerry is *almost* as intelligent as she, but deplores his lack of literary knowledge.

A BEAN BAG

Fans deluge Jerry with remembrances, especially ties and bean bags. This tie has the bean bag legend painted on it.

•

Jerry Lester appears on Broadway Open House Tues., Thurs. & Fri. at 11 P.M. EST, NBC-TV. Sponsor—Anchor Hocking Co.

EDITOR'S NOTE: *Most people who view Broadway Open House think that the towering blonde known as Dagmar is very beautiful. But, alas, they fear, she is also very dumb. Now Dagmar, on the other hand, is completely unaware of her own beauty but not for one moment does she think she is dumb. In fact, she is convinced that her mind is far superior to those around her, which makes her, she feels, the likeliest person to write about Broadway Open House's host, Jerry Lester. Here is Dagmar's story—perhaps you won't think she's so dumb after all!*

For six months, at this writing, I have had the pleasure and the inesteemable privilege of appearing as one of Mr. Lester's thespians (the biggest one!) on his TV triumph, Broadway Open House. During this time I feel sure I have helped Mr. Lester a great deal. I have broadended his knowledge of Poetry and Art. I have given him an understanding of the Higher Things of Life.

On the other hand, Mr. Lester has made me very happy. He has vouchsafed me the opportunity to display my intelligence—I am very intelligent, you know—to the public, for which I am very grateful. He has appointed me as secretary of his Bean Bag Club which now boasts half a million members. It was just before last Labor Day of 1950 that Mr. Lester made a casual reference to a club for bean bags—meaning good guys—and the next day NBC got ten thousand letters from persons who wanted to be members. Henceforward, NBC hasn't had a normal mail delivery—and the bean bag boom is on! To be an official in an organization numbering more than half a million good guys (*Continued on page* 86)

Jerry's forays into the audience are a regular feature of BOH. Here with Mrs. Raymond Mullin of Ohio.

Dagmar's surprise birthday party included an enormous and elaborately decorated cake which her colleagues on BOH weren't reluctant to sample. Says Dagmar of the event: "I cried at my party, especially when Mr. Lester sang a song on the show. It was all about me . . ."

BOH's hilarity seems spontaneous—and often is. The whole cast contributes to the gags and horseplay.

A HOUSE

Ned Wever's private life is one that Dr. Anthony Loring himself might very well appreciate

"What's for dinner, Mom?" Carla, who does her own shopping and cleaning, as well as the cooking, is used to that familiar question. Pamela and Patricia have the appetites that being thirteen and nine and living in the country seem to generate.

Both Pat and Pam share their father's interest in acting but right now English and algebra and American history take a sometimes unwilling precedence. Ned often coaches the girls for school dramatics.

Ned Wever is one of the many toilers in the steel and concrete vineyards of Radio City who has always been grateful that the distance between his microphone and his commuting train is not very great. Leaving behind the personality of Dr. Anthony Loring, suitor of Young Widder Brown, which he plays five times a week from 4:45 to 5:00 P.M., Ned heads for the lower level of Grand Central Station where the trains marked for Old Greenwich leave with increasing regularity as the clock hands move past five.

At the end of the forty-five minute ride out of Manhattan and over the Connecticut state line, lies the home and the way of life which Ned Wever's intelligence and talents have won for him. There he finds his lovely wife, Carla, his lively and adoring daughters, Patricia, thirteen, and Pamela, nine—all clamoring to tell him about their day in a house full of happiness. It's a busy one, too, this Wever house. Each member of the family has a favorite activity or hobby which is at variance with each other's. But at one point they do agree and that point is music. Ned is particularly proud that his daughters share his own interest in music. Pat, he thinks, has exceptional ability on the piano although right now she's just as much interested in tap dancing. Ned himself is a lyric writer and he has a number of popular songs to his credit: "Trouble In Paradise," "Spellbound," "I Can't Resist You" and "Trust In Me."

But Carla will tell you that, contrary to supposition, Ned is one man who is not always handy to have around the house. A hammer, in his hands, crushes thumbs instead of nails. Rakes are things to be left on the lawn for other people to trip over. And ever since the time he emerged with an ulcerated eye from a garden pruning session, Carla has been content to do such chores herself. These things do not bother Pam and Pat. They find Ned very handy—he seems to know all the answers to pokey algebra problems!

Ned Wever is on Young Widder Brown, M-F, 4:45 P.M. EST, NBC; sponsored by Sterling Drugs. Also on Mystery Theatre, Mr. Keen and Our Gal Sunday.

FULL OF HAPPINESS

Horace helps the family — Hildegarde, Horace, Jr., Mrs. Heidt and Jack — to some of his own barbecue specialties.

California is often thought of as the Promised Land and it means no less than that to the youngsters whose appearances on the Horace Heidt Youth Opportunity program have won for them permanent spots with the Heidt troupe. Twice a year the troupe hies itself to Horace's Van Nuys ranch to enjoy the kind of life pictured on these pages.

Seven acres under the California sun—that's

It's w-a-a-y up for Hildegarde, who thinks her mother is the best swing pusher in the world. Hildegarde wants to be an acrobat someday.

Horace seems to be getting the best of this match but Jack knows how to return all his father has taught him about boxing. Jerry refs.

The Heidt pitch and putt course is a spot rarely unoccupied. Jerry shows Mrs. Heidt how to swing a club—*he* learned from Horace.

The most popular recreational spot is the pool. The Double HH Ranch also boasts a rehearsal hall and thirty-two bungalows which are used as living quarters. All this and a salary, too, for the Heidt troupe!

Rehearsals are kept up during the hiatus from the road and the youngsters have a chance to learn and perfect their techniques and talents. Horace brings in music teachers and choreographers for the eager-to-learn kids.

The Pepperettes—Joan Cherry, Evelyn Weatherford and Jackie Joslin—rehearse. "I Didn't Know The Gun was Loaded" won them a spot.

Gwen Neser, Loralyn Green, Colleen Buckley and Lila Jackson share one bathroom but manage to stagger shampoos and stockings.

Who can resist a pillow fight? Heidt keeps eight scouts on the road seeking out talented youngsters looking for the big break.

The Horace Heidt show is heard Sun., 9:30 P.M. EST, CBS; televised Mon., 9 P.M. EST, CBS-TV. Both shows are sponsored by Philip Morris Cigarettes.

Horace Heidt's twice-a-year vacation prescription for his lucky Youth Opportunity winners

Radio Television Mirror's

DAYTIME FASHIONS FOR YOU

First suits, not first robins, are sure—and welcome—signs of Spring to women! The Second Mrs. Burton shows you a fashion-right, price-right pair of them

Terry, young housewife, knows that suits can—with varied accessories—make up an all-occasion wardrobe.

The Second Mrs. Burton is on M-F, 2 P.M., EST, CBS, sponsored by Swansdown Cake Mixes and Postum.

Suits that make you feel the way Spring does—suits with unbelievable price tags—suits that lead a double life, on casual or dress-up occasions: that's the good news for the season!

Wood violet is a complexion-flattering shade, has a lovely young-as-can-be look; Terry wears it, on the color page, done up in a sleek and slimming suit of fine worsted sheen gabardine. This is a softly-cut suit with good tailoring showing in every line: the fitted jacket has dress-maker detail on hip pockets, buttons and buttonholes, and the four-gore skirt was designed to give you pencil-slim lines. A Cambrooke® suit, in sizes 10-20. You may have it in wood violet, navy, black, wheat or red—and the price tag: under $40! Dress-up accessories for it: Debway's poke bonnet with full face veil and shepherd's crook umbrella by Uncle Sam.

You'll want a rayon suit this year, too, for the wonderful thing about it is you can wear it now, wear it straight through the summer! On this page, a simple but elegant all-purpose one—its fitted, seven-button jacket detailed with Peter Pan collar, four little pockets; its easy skirt five-gored. By Nan Buntly, in a wide range of colors to choose from: dark green, navy, toast, red, beige and aqua, in sizes 9-15 and 10-18. The price, a happy surprise: under $14! For neck-line interest: Heineman's rose, secured with ribbon. Foot note: Grace Walker shoes. For stores in your locality where these suits may be found, see page 95)

Art Linkletter's NONSENSE and SOME-SENSE

Art Linkletter emcees House Party, M.-F., 3:30 P.M. EST, CBS. Sponsor: Pillsbury Mills.

IT HAPPENED ON HOUSE PARTY—

Linkletter (to young Naval lieutenant): You say you're married—any children?
Lieutenant: No, not yet.
Linkletter: Well, anyone but you and your wife at home—any pets, for instance.
Lieutenant: No, but we're thinking of getting one. As a matter of fact, my wife wants a mule—but I tell her she already has one!

Addenda on March

—(from Lois's book on flowers and facts about same)—Flower-of-the-Month is the Jonquil . . . connotation thereof: Wisdom . . . Birthstone: aquamarine or bloodstone.

Horace Greeley said it: "The illusion that times that were are better than those that are, has probably pervaded all ages."

Rabbi Naham ben Simha said it: "We have the kind of children we deserve."

MARCH . . . and according to my staunch supporter in these matters, the Old Farmer's Almanac, there's going to be no lion-or-lamb nonsense about this month. A lion, and a grumpy one, says the OFA grimly, and adds such bits of cheer anent the up-coming weather as, "The days lengthen and the cold strengthens"—"Tornadoes in Midwest, and you keep on your fur-lined vest!" Oh well, if March comes, can April be far behind? I'm tempted to peek ahead to see what the OFA has to say about April, but that wouldn't be fair, I suppose. Final Almanac comment on this month: "Snow will stay well into March. The last three weeks of March will have nothing in them which can be spoken of favorably except they brought us three weeks nearer Spring." Stir up the fire, folks, and pass Grandma her shawl, and let's hurry the conversation on to pleasanter things. How about getting out the seed catalogues, as an antidote? It's easier to convince yourself that your feet aren't freezing if your mind is filled with pictures of next summer's garden.

Persnickety People—

If your wife locks you out of the house in Massachusetts, you have to think up a refined and genteel way of getting her to relent. There, it's expressly forbidden by law to set fire to your house in order to smoke your wife out!

PAUSE AND CONSIDER DEP'T—

Have you ever heard the famous story about the sweet little girl who approached the great writer, Mark Twain, one day, her eyes filled with wonder as only a child's can be? She sat on the park bench next to the handsome old man, content, apparently to sit and worship.

Graciously, Mark Twain started to talk to her and, after a time, said, "This is something you can tell your grandchildren—that you had spent an hour with Mark Twain."

The little girl's face fell. "Why," she cried accusingly. "I thought that you were Buffalo Bill!" and she hurried away.

READERS' OWN VERSE

Quien Sabe

A poet's wife,
We wonder, now,
If when she makes
Her marriage vow
And promises—
But why rehearse,
Is it for better
Or for verse?
—Robert Nelson

Edward Bulwer Lytton Said It: "A good cigar is as great a comfort to a man as a good cry to a woman."

READERS' OWN VERSE DEP'T.

LINES BY A POST-GRADUATE

Experience, we can't deny,
Is an efficient college.
We learn by our hard knocks—that's why
It's called a **bump** of knowledge!
—Ernestine Cobern Beyer

BURNS and

George and Gracie move into video and find

George Burns' and Gracie Allen's transfer to TV was accomplished with exactly the ease you'd expect from a couple whose domestic adventures have been as much a part of the radio scene as they're bound to become of television. As usual, it's

Gracie gives Truman Smith her considered opinion on art—it differs from anyone else's, of course!

George calls himself "Gracie's straight man," but he's also the narrator and master of ceremonies.

The George Burns and Gracie Allen Show: televised alternate

ALLEN

themselves very much at home indeed!

Gracie's delightfully illogical patter and George's mixed mood of exasperation and patience that makes the Burns and Allen show a half hour of hilarity not to be missed. The radio cast, including the next-door neighbors, the Mortons is intact on TV, too.

Hal March and Bea Benadaret, who play the next-door Mortons, carried over their roles from radio.

Rehearsal huddle: George irons out show's knots with Willy Burns, Harvey Helm and Bill Goodwin.

Thursdays, 8 P. M. EST, CBS. Sponsored by the Carnation Co.

This is my life

BY BARBARA WEEKS

She's Nurse Ann Malone on the air, and the rest of the time, a wife, a mother, a homemaker. It can be done—but it takes a lot of doing!

It's no longer news that a woman can have a home, a career—and even a child—and manage sufficient time for each. But that sort of life does mean doing only important things, never bothering about unimportant ones! Most important of all on my list comes my daughter Roberta; everything else has to give in order that I spend plenty of time with her. For example, we seldom entertain at late dinner parties, but when we do I make sure the occasion becomes a special one for Roberta, too, rather than a time when she feels left out of the fun. Well before time for guests to arrive, I set a special table for her in the living room. She sits in a comfortable chair, eats an appetizing, nourishing dinner—no sandwich and milk supper—and I take time from my party preparations to sit with her and either talk or read to her while she eats.

For An Expert Job—Call In An Expert

There's nothing that can make your whole place look unattractive as quickly as a soiled, spotted rug. The combination of sooty Manhattan and a small daughter doesn't help to keep my rugs new-looking for very long at a time and, although I do some emergency repair work myself on them from time to time, I firmly believe that rug-cleaning is not a profession to which I'm suited, and I'm more than willing to leave the job to someone who understands it better than I do. It takes the services of a reliable rug cleaner, experience has taught me, to remove all of the soil embedded in a rug—home spot-cleaning should be reserved for emergencies only. There are many rug cleaners, but not all of them can be depended on to do a good job, unfortunately. If your rug cleaner is a member of the National Institute of Rug Cleaners you can, however, be reasonably safe in assuming he'll do a good job for you. You see, the NIRC makes available to its members information on most up-to-date and effective methods, machines and materials. Here's another thing I've learned—if you want a good job of rug-cleaning done, it's a good idea to know what constitutes one—and to let your cleaner know that you know! Here are some points to bear in mind: (a) Dry dusting or mechanical beating is a process preliminary to shampoo. It removes as much loose dirt and grit as possible. (b) Shampooing washes both face and back of rug with solution of neutral soap or soapless lather. This is followed by (c) series of rinses with water to completely remove soil and soap. (d) Moisture is removed with special equipment, and then rug is thoroughly dried. (e) Shrinkage—and this is very important—is controlled by frames or other equipment during or after the drying period. Advantages of having your rugs cleaned by experts are these: saving of time and hard work for you, and the fact that professional cleaners have facilities for thorough rinsing, fast, controlled-shrinkage drying—two important points!

Barbara Weeks and her daughter. Barbara is heard on Young Dr. Malone, M-F, 1:30 P.M. EST, CBS. Sponsor: P & G Crisco.

Our Own Gallery

Last year Roberta, to our delight, began to show real interest in art and drawing. She shows some skill, too, and of course we do everything we can to encourage her, including allowing her to use the hall as a sort of art gallery all her own. We've tried to be sincere, tried not to confuse her with overwhelming flattering of every drawing she made but to use judgment in our praise so she'll have faith in that judgment. When she shows us a new effort we're critical to the extent of comparing it with her last drawing and pointing out such things as neatness, color and general improvement if it shows or where she's gone astray if it doesn't. Not long ago she got outside encouragement. She rolled up her art under her arm, went out to sell paintings to the neighbors. The encouragement she got was tangible indeed—she came home with four dollars in her pocket!

Good, Quick And Easy

Of all the things that go into housekeeping I like cooking best—it's creative! Our favorite dessert's *Frosted Lemon Crisp,* made with: 3 eggs, 1 cup sugar, ¼ teaspoon salt, ¼ cup lemon juice, ¼ cup heavy cream, ¼ cup softened butter, 10 graham crackers. Method: Separate 2 eggs, reserving whites. Combine in top of double boiler 1 whole egg, 2 egg yolks, 1 cup sugar, salt and lemon juice. Beat to blend well. Cook over hot water, stirring constantly until thickened. Remove from heat and cool. Beat egg whites until stiff but not dry. In separate bowl, whip cream. Fold egg whites into whipped cream, then stir into cooled custard mixture. Place crackers in a towel, roll into crumbs with rolling pin. Blend with softened butter. Press half crumb mixture into bottom of a freezing tray. Pour in lemon mixture. Top with remaining crumb mixture. Freeze several hours or till set.

By NANCY CRAIG • RADIO TELEVISION MIRROR FOOD COUNSELOR
Heard at 1:15 P.M., Mon.-Fri., on ABC. (Recipes tested by the Macfadden Kitchen)

new ways with GLAZE

The traditional Easter ham has gone modern! I remember how my mother used to work over a ham. It was a series of long soaking periods, parboiling and then baking. But with new modern methods of curing, all this preparation is unnecessary. Hams today are tenderized! There are fully-cooked-ready-to-eat hams which require no cooking at all and can be served hot or cold. These hams when baked need only be heated through and require about 10 minutes cooking time per pound. Read the label to know the type of ham you are buying.

I feel so proud when I serve a beautifully glazed ham. And how the family enjoys it! I always plan left-overs when I buy a ham. It can be prepared in many ways and goes well in combination with so many foods.

BAKED HAM

To bake a ready-to-serve ham, remove wrapping from ham. Do not remove rind. Rewrap loosely in inside wrapping or aluminum foil. Place fat side up on a rack in a shallow roasting pan. Bake in a slow oven (325°F.) 10 minutes per pound for a ham at room temperature or 15 minutes per pound for a ham that is chilled. If a meat thermometer is used, insert the bulb in the thickest part of the meat away from the bone. Remove the ham from the oven when the thermometer reads 150-155° F. or 45 minutes before ham is done. Remove paper and rind. Score fat, stud with cloves if desired. Cover with glaze. Finish baking at the same temperature (325°F.) until browned and well glazed. Brush with glaze several times during this period.

APRICOT GLAZE

¼ cup dried apricots
¼ cup honey
¼ cup pineapple juice

Cook apricots as directed on package. Drain and put through a sieve or food mill. Combine the puree with honey and pineapple juice. Place in a saucepan and cook over low heat until well blended. Brush over ham several times during last half hour of baking.

SWEET AND SOUR GLAZE

1 cup brown sugar
3 tablespoons vinegar
1 teaspoon dry mustard
½ teaspoon Worcestershire sauce

Combine brown sugar and mustard. Blend well. Stir in vinegar and Worcestershire sauce.

PINEAPPLE GLAZE

½ cup brown sugar
½ cup honey
½ cup pineapple juice

Combine all ingredients carefully. Blend well. Then cook over moderate heat 10 minutes.

HAM AND LIMA BEAN CASSEROLE

1¾ cups dried lima beans
2 teaspoons salt
2 cups cubed cooked ham
¼ teaspoon pepper
½ cup finely sliced onion
⅓ cup chopped green pepper
1½ cups water

Pick over and wash lima beans. Cover with cold water and soak several hours or overnight. Drain. Cover with boiling water. Add salt and simmer, covered, until tender (about 1 hour). Drain. Combine with remaining ingredients. Place in a greased casserole. Cover and bake in a slow oven (325°F.) 30 minutes. Uncover the casserole and bake 30 minutes longer or until beans are lightly browned. Makes 6 servings.

(*Continued on page* 73)

The traditional Easter ham: baked with your own choice of glaze, served with decorative rings of pineapple.

Joan Davis asks:

"IS SEPARATION

Joan and Harry, of When A Girl Marries, face this difficult problem—what would be your answer to it?

Joan and Harry Davis have reached a crisis in their lives—a point at which they must decide whether the better course is to stay together, which will mean denying their children the advantages they have always felt they must have, or to separate for a short time, until Harry's business situation improves.

That they must "separate in order to remain together" arises from the fact that the logical place for Joan and the children to go is to Mrs. Field, Joan's wealthy mother. Although Mrs. Field disinherited Joan when she married Harry, she is now willing to take her daughter and her grandchildren in —but she makes a point of the fact that of course Harry cannot come along. Harry, unable to get his law practice back to normal since he had amnesia a year ago will go to stay with his brother, Tom Davis, until he can get the practice back on its feet or find a job of another sort. The separation of Joan and Harry is purely a practical one, one which seems the best—the only solution—to their present problem.

What do *you* think—do you feel that separation is ever the answer to such a domestic problem? Are Joan and Harry making the wise choice in putting the welfare of the children ahead of their own feelings—for, of course, they would much prefer to stay together. Or do you think they should consider their own feelings first? Viewing the question from broader point of view—not just in Joan and Harry's case, but from any angle: is separation ever the answer?

Radio Mirror will purchase readers' answers to the question: "Is Separation Ever the Answer?" Writer of best letter will be paid $25.00 and writers of the five next-best letters will be paid $5.00 each.

What do *you* think about this problem? State your answers and reasons in a letter of no more than one hundred words, addressed to When A Girl Marries, Radio Mirror Magazine, 205 East 42nd Street, New York 17, N. Y. Editors will choose the best letters, basing choice on interest and understanding of the problem, will purchase best letter for $25 and five next-best letters for $5.00 each. The editors will be sole judges; no letters can be returned nor can correspondence be entered into concerning them. Letters must be postmarked no later than March 1, 1951; this notice should accompany your letter.

When a Girl Marries is heard M-F at 5 P.M., EST, NBC, sponsored by Swansdown, Baker's Chocolate and Calumet.

EVER THE ANSWER?"

For their children's sake, Harry and Joan Davis accept their temporary separation with as much equanimity as possible. Hope, Sammy and the newborn Harry, Jr. will stay with Joan.

FOUR STAR

REVUE

★ JIMMY DURANTE SHOW

Each of the Four Star Revue shows is differently designed, but it's doubtful that anyone really designs a Durante show, not even the Schnoz himself. His are a case of spontaneous combustion. The fellow who tears up the piano and throws his hat all over the set has the cameramen on the run, and it generally takes all five cameras to follow him around. Eddie Jackson, old-time buddy from the vaudeville days of Clayton, Jackson and Durante, teams with Jimmy for nostalgic bits, and as many as sixty performers have appeared on one Durante show. Like the other three comedians, Jimmy starts worrying about his next program the minute he walks off the current one. His problem is getting songs. Schnoz's verdict on TV: "Dat box? It's moider on my mater'al!"

★ ED WYNN SHOW

The Wynn humor is built on "sight" gags, bizarre inventions, and intimate delivery that lets the audience in on the jokes, plus Ed's own contagious chuckle after he tells one. Even for first rehearsals he gets into the mood by wearing one of his fantastic hats, an outlandish coat, and a pair of ancient blue pants. Wynn keeps five writers busy, one or two more than the others use, but he's always the sixth. A minimum of three cameras cover all these Wednesday programs, with sometimes a fourth in the balcony and a fifth nosing through backstage. There are usually six dancers and four showgirls, but each comedian's show has its own group of girls and special choreography. Dancers rehearse forty hours. General rehearsals run about two weeks before telecast time.

★ DANNY THOMAS SHOW

Your quartet of Wednesday night jesters includes a sad-eyed Syrian who took the name Danny Thomas from the first names of two of his eight brothers. Danny mingles story telling, comedy sketches and musical numbers with sentimentalizing and philosophizing, in a way that sets him apart from the other three highly individual comics in this mid-week NBC-TV lineup. Like the other programs, however, Danny's has the help of some 400 workers, counting the scenic and costume designers, truckers, engineers, stage crew, props, make-up and wardrobe, musicians, cameramen, writers, script girl, directors, producers and performers. Pete Barnum, supervisor of production, sums up his job this way: "Where could you find four guys more wonderful to work with?"

★ JACK CARSON SHOW

It's natural for a Hollywood actor to think in terms of screen treatment, so that's what Jack Carson uses on his show. There are no curtains that part and close. The cameras cut from one scene to the next, just as it's done in the movies. This is situation comedy, with a complete new story every time, the same characters running through all. Jack, as the central character, is the big, well-meaning guy who gets into as much trouble as if he went out looking for it. Regular cast includes March and Sweeney, Betty Kean, the Honey Brothers and Jack Norton. Technical problems are different from Hollywood's, such as lighting, which is more intense and less contrasting. Jack finds the lingo much alike, except that the movies' mike boom is a boom mike in TV!

The Four Star Revue is televised Wed., 8 P.M. EST, NBC-TV. Sponsored by Motorola, Norge and Pet Milk.

FOUR STAR REVUE

Producer-director of the Wynn show is Joe Santley; Grey Lockwood is the TV director. "My kind of humor is like an olive," says Ed. "You've got to cultivate a taste for it." TV is perfect for his bizarre haberdashery.

The asset of a pretty guest star is one an experienced showman like Ed never ignores. Blonde Ilona Massey was a recent one. For rehearsal, Ed wore a remarkably conventional suit—or was that supposed to be a gag?

Ed's TV shows on the West Coast won him a Peabody Award, radio's equivalent to the Hollywood Oscar. But the lure of "live" TV brought him back to New York. "It's the heart of network television, so here I am!"

Deadpan silent movie comic Buster Keaton's pantomime sketches with Ed have become the talk of TV. Rehearsals for the once-a-month Wynn show are apt to be a combination of happy turmoil and worried calm.

The Revue girls await their rehearsal cues. Some wear bandanas to preserve their curls, all take it easy to preserve their energies. Rehearsals and performances for the Four Star Revues are at the Center Theatre.

Piquant French chanteuse Edith Piaf sang while seated on Ed's pianocycle. He pedals his weird invention—a piano mounted on a tricycle—about the stage, explaining, "It makes it a lot easier to carry a tune."

The Four Star Revue is televised Wed., 8 P.M. EST,

ED WYNN

The Center Theatre, which was the world's largest legitimate theatre, has become the world's largest television studio. Vital statistics: 3,000 seating capacity; 4,200 square feet of stage space including an elaborate elevator with turntable arrangements. Formerly used for ice shows, the Center Theatre was leased by NBC in August, 1950.

On his first show, Ed presented his Monsieur Choppy skit. M. Choppy is an artist whose unusual specialty is painting faces on the backs of showgirls—audiences *and* Ed found it quite delightful.

The enchanted fan is Ed's stepson, five-and-a-half year old John J. White, who came backstage with his governess, Miss Elsa Golis. Ed, his wife Dorothy, and John live in a four-room midtown hotel suite.

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NBC-TV. Sponsored by Motorola, Norge and Pet Milk.

FOUR STAR REVUE

"My TV show is like making an hour-long movie," says Carson.

Comedienne Betty Kean is usually Jack's foil.

"Luckily, I've always been a horse for work," Jack Carson will tell you when you mention his TV show. "This is much more concentrated than movies. In Hollywood I worked eight hours on a set, then went home and relaxed. In TV I go right on rehearsing and working, and I never forget the show until it's over and I have to start the next one. Just the same, television is wonderful."

The Carson show started with revue type material, but Jack leans to situation comedy now. Here he's rehearsing with a dancer and trio on one of the early programs.

FOUR STAR REVUE

"Like producin' a mus'cal com'dy every four weeks," says Jimmy.

Eddie Jackson is on hand to sing and dance.

Jimmy will tell you his biggest thrill came the day after he did his first TV show. He left for Chicago immediately and when his train got in the redcaps swarmed around him to tell him they thought the show was great. "Sure," he says. "They're my friends." The mail he's getting now stuns him. "And they don't ask for nuttin'," he marvels. "Not even a pitcher. Jus' say they like the show and I should stay on. It's terrific!"

Young performers have a wonderful time on a Durante show. The line-up here is Donald O'Connor, who sings and steps smartly, his wife Gwen, and Joyce Holden.

The Four Star Revue is televised Wed., 8 P.M. EST,

JACK CARSON

Jack thinks a show like his could be filmed in Hollywood for television, hopes that will happen. Evelyn Keyes, with him here, came East from Hollywood to appear on the show.

He memorizes so quickly that he knows the whole hour's script after a couple of days rehearsal. He's dreamed of directing movies, finds he can create as well as act in TV.

JIMMY DURANTE

A moose has the stage for a moment, to provide a funny opening, but the Schnoz is on at least ninety per cent of the time. Unlike the moose, he's quite alive.

Durante is on hand early and late for rehearsals. He calls TV "dat box," complains, "I ain't got time for nuttin' now on account of dat box. But it's colossal!"

NBC-TV. Sponsored by Motorola, Norge and Pet Milk.

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FOUR STAR REVUE

In his photo-bedecked office, Danny autographs fan pictures. That's his secretary, Janet Roth.

It's tough to be a television star in New York when Rosemarie and the kids are in Beverly Hills, three thousand miles away. If the monthly cross-country commuting gets too strenuous, Danny Thomas may have to move the whole family East. That would take in Tony (christened Charles Anthony) who is two; Teresa, seven, and the image of her father; thirteen-year-old Margaret, a poised young lady who attends school dances with Lindsay Crosby, Bing's youngest; and Rosemarie, the pretty brunette Danny married when she was seventeen.

It would mean leaving the comfortable Spanish house in Beverly Hills, the big pool where the kids learned to swim, the basketball court where Danny works out, the garden, the barbecue, the den (*Continued on page* 85)

Each member of the family clamors for his own favorite on the TV set, which is built into wall.

Hotly contested Monopoly games involve all the Thomases except Tony. Wonder if he kibitzes!

On stage, Danny pretends to favor this ancient model against Dick Dudley's spiel for sponsor.

The Four Star Revue is televised Wed., 8 P.M. EST,

DANNY THOMAS

A comedian and his family, or Danny Thomas' particular prides and joys: wife Rosemarie, thirteen-year-old Margaret, seven-year-old Teresa, and Tony, who is two. The Thomases live in Beverly Hills but Danny's work may bring them to New York permanently.

NBC-TV. Sponsored by Motorola, Norge and Pet Milk.

Junior Mirror

WESTERN BRANDS

by

SHERIFF BOB DIXON

Any young cowboy can have a brand of his own to draw in his books or carve into his bat. Western brands used to identify livestock come either from the name of the ranch or the personality of the owner. In the case of the famous Four Sixes Ranch, the brand is simply "6666." Will Rogers' brand was a little stick figure of a man. To show you how easy it is, I made up some brands of television personalities. Just for fun, see if you can figure out the name of the brand.

1. This one is for Arthur Godfrey. He is an unpredictable man who pokes fun at sponsors, guests and himself. Almost anything goes on the program. What is the name of the brand?
Your answer: _____ Brand.

2. This is for Mr. Toast of the Town, Ed Sullivan, who has such a straight poker face.
Your answer: _____ Brand.

3. On Who Said That? there is a moderator whose first name is Bob. Now the brand includes the initial *B* for his first name and a question mark to show the kind of program it is. But the whole picture should give you his last name and the brand.
Your answer: _____ Brand.

4. This is the brand I'd suggest if the head man of sports at CBS owned a ranch. He is, also, the voice of the Dodgers.
Your answer: _____ Brand.

RED
BER

5. A newcomer to TV but an old hand on radio is a little man made of wood. He's the richest hunk of lumber in the world and the only piece that uses a monocle. This is my brand for him.
Your answer: _____ Brand.

Answers
1. Bar Nothing Brand.
2. Dead-Pan Brand.
3. Trout Brand.
4. Red Barber Brand.
5. Charlie McCarthy Brand.

The Chuck Wagon, starring Sheriff Bob Dixon, 6:00 P.M. EST, Monday through Friday, Sun. 11 A.M. CBS-TV

MARK TRAIL WOODLORE

DON'T BE A BEAR

Only bears should hibernate—a hike in winter can be exciting. When snow is on the ground, even familiar trails look like unexplored land. But here are a few tips on getting along in winter.

CLOTHING: Wear a mackintosh or heavy sweater over shirt and warm underwear, a cap that pulls down over your ears, and a scarf that can be worn tightly or loosely depending on your exertion. Shoes should be heavy and water-proof.

FROSTBITE: Never put snow on the affected spot. Do not massage or use cold applications or rub. Even the slightest rubbing will do a great deal of harm. Only press your hand over the injured skin and let the spot warm gradually.

WOOD FOR A FIRE: Don't gather wood on the ground that's covered with snow. It's too damp. The dead branches on trees are your best firewood.

STARTING THE FIRE: Before going on the hike, soak a ball of heavy cotton cord in melted paraffin until it is thoroughly saturated. Strip off a few feet of this and string it through the kindling when you build a fire. Remember to build the fire on a rock or in a pit dug in the dirt.

DAMP MATCHES: Pick out a rock with a smooth dry surface and rub match back and forth across it, inclining the match so that both the head and tip contact the surface. Friction dries out a small portion of the head and tip. A final sweep of the match causes it to ignite.

WATER FOR COCOA: Melt ice, not snow. Ice takes less heat and you get more water. But melt only a little ice at a time. Loading the pot with ice will burn a hole right through the bottom of the pot.

Mark Trail, 5:00 P.M. EST, Monday, Wednesday and Friday over Mutual. Sponsored by the Kellogg Co.

THE MONKEY

by

MARLIN PERKINS

The monkey is a cute little creature who likes to make people laugh with his clever tricks and grinning face. He is the best all-around entertainer in the animal world. He is as funny as a clown and he dances to music and swings as gracefully from a bar as a trapeze performer. He rides horses bareback and he can run up a pole faster than anything. Monkeys like to live in trees, flying through the air almost like a bird. With their strong tails curling around branches, they leap from limb to limb, sometimes as much as fifteen feet at a time. Their real home is in the dense forests of tropical countries.

They can be very mischievous. That is one reason why monkeys are kept in cages at the zoo for when they get excited, they throw fruit at people and bite and will even steal your hat and tear it up. However, not all monkeys are like this. Some can be tamed into gentle, affectionate animals. The monkeys you see with organ grinders are usually intelligent. Dressed in red jackets and collar-box caps, the monkeys catch pennies and act as little servants. The organ grinder makes the monkey happy by feeding him bananas and honey and peanuts. Maybe that's why monkeys grin so much.

Zoo Parade, with Marlin Perkins, 4:30 P. M. EST, Sunday, NBC-TV. Sponsored by Quaker Oats and Ken-L-Ration.

TRAINING YOUR PUPPY

by

DR. WESLEY A. YOUNG

A puppy is ready for training when he is about sixteen weeks old. Even before housebreaking begins, he should be broken to the collar and leash, but let him get used to it in the house first. Don't use the leash to force him to you or he will learn to fear the leash. First, call to him while patting the floor with one hand. When you go for walks with the leash, let him lead you and he will think walking is fun. Pull gently when you want him.

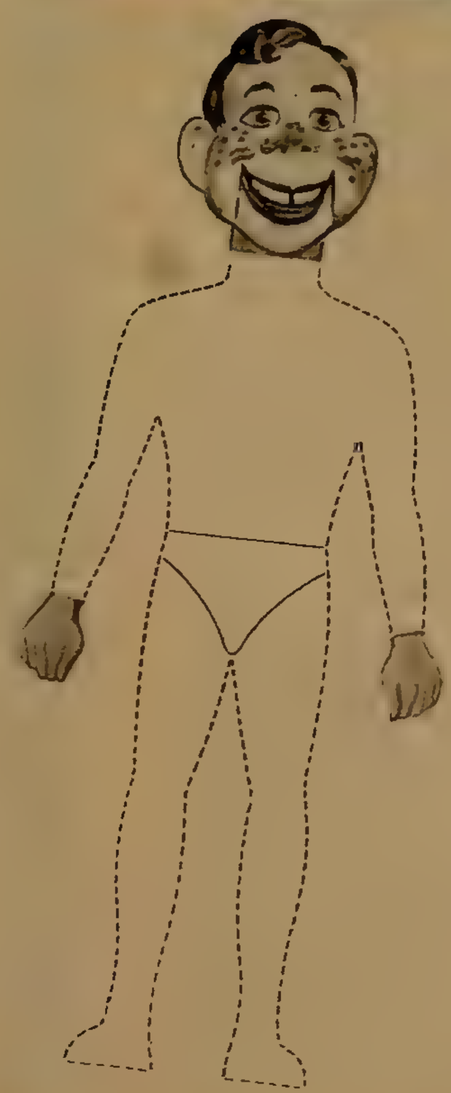
After the puppy learns to come when you call, teach him to sit down when you say, "Sit," by pushing down on his hindquarters with one hand and holding gently the skin under his neck with the other. You can teach him to lie down by carefully pulling out his front feet and pushing down on his back to the command of, "Lie down." Always praise the puppy when he has performed correctly and pat him or scratch his ear. Remember to be very patient at all times.

Animal Clinic, with Dr. Wesley A. Young. 12:15 A.M. EST, Saturdays on ABC-TV.

CUT-OUTS OF HOWDY DOODY

Directions: Paste Howdy Doody on a piece of cardboard, then cut along dotted line. Cut out little support, as shown, to paste against his back and make him stand up. Cut out his sailor and cowboy suits being careful to keep the flaps and you have Howdy Doody's favorite suits to dress him up.

Howdy Doody, 5:30 P.M. EST, Monday through Friday, NBC-TV. Sponsors: Colgate-Palmolive-Peet, Mars, International Shoe Co., Kellogg Co., Ovaltine and Welch's Grape Juice.



WHO'S WHO

Rosemary Clooney

She can't prove it, but Rosemary Clooney likes to think her singing helped elect her grandfather mayor of Maysville, Kentucky.

In any event, it's a fact that Miss Clooney did sing at all the social functions and gatherings in Maysville, her home town, while she was still a youngster. When her grandfather ran for mayor, she sang at his political rallies. As she puts it, "He was elected, and the opposition hadn't had anyone to sing for them."

It's a fact, too, that Rosemary Clooney today is one of the musical world's fastest-rising stars. Comparatively unknown a couple of years ago, she's now co-starred with Tony Bennett on CBS' Stepping Out and Songs for Sale.

When Miss Clooney was thirteen, her family moved from Maysville to Cincinnati. For three years she didn't sing a note in public. She didn't think she was good enough. But she and her sister, Bettie, sang more or less constantly at home, and when their friends and family heard about an open audition being conducted at Station WLW, they induced the girls to try out. Rosemary and Bettie, dubbing themselves the Clooney Sisters, sang their song at WLW and were hired immediately.

Shortly after their graduation from high school, bandleader Tony Pastor asked the girls to sing with his band.

During the next three years, Rosemary toured the United States and Canada with Pastor's band, branching out as a soloist.

In May, 1949, she stepped out on her own and was immediately signed up by Columbia Records. During the past year she made scores of night club, radio and television appearances. Her TV stints include Ed Sullivan's CBS-TV Toast of the Town.

Charlton Heston

Charlton Heston, who is being hailed by Hollywood as "the dynamic new screen personality," is none other than Charlton (Chuck) Heston of Studio One fame, whose many outstanding appearances on the CBS-TV dramatic series led to his seven-year movie contract with producer Hal Wallis.

One of the stipulations in his contract, at Heston's insistence, permits the young actor to appear in television dramas, a rather major Hollywood concession. Heston made his debut on Studio One in last year's memorable modern-dress "Julius Caesar," in which he was an extra. He won the attention of producer Miner by reading for the part of Antony when it appeared the part might be vacant because of illness. Heston played a much more important part in his next Studio One play, "Shadow and Substance." There followed a starring role in "The Outward Room," and a fat part in Maurice Valency's "Battleship Bismarck."

Heston has all the leading-man qualifications—he's 6′ 2″, weighs 205 pounds. He has gray-blue eyes, light brown hair.

IN TV

Kate Murtah

Kate Murtah, who scored a hit in the recent Broadway show, "Texas Li'l Darlin'," started in show business as a member of the singing Murtah Sisters team. When they broke up a few years ago, Kate, the comedienne of the trio, concentrated on comedy. She has the dubious distinction of being the gal who has, on several occasions, swept Ed Sullivan off his feet on the Toast Of The Town. Standing over six feet tall, she lifted the columnist-emcee into the air, right in front of the TV cameras. She has also appeared on the Milton Berle Show and Penthouse Party.

Kate has a fool-proof way to outwit the wolves at the stage door. The good-looking gray-haired gent who accompanies her on the piano for her special material numbers is her dad, Henry Murtah.

A talented artist, Kate has had her paintings, sketches and caricatures on exhibit on several occasions—and found it a profitable hobby. Recently, when she exhibited them at the Fireside Inn, a Manhattan restaurant, she sold seven.

Donald Buka

If the help and coaching of the most glittering stars of the theater assure success, Donald Buka's future is certain. The talented young player can thank Lynn Fontanne, Alfred Lunt, Helen Hayes, Maurice Evans, Ethel Barrymore, Richard Whorf and Sidney Greenstreet for their personal interest in his career.

A favored protege of the Lunts, Cleveland-born Buka received his basic training from America's best-loved theatrical couple during the runs of "Idiot's Delight," "Amphytrion 38," "The Sea Gull" and "The Taming of the Shrew.' He then graduated to the Helen Hayes-Maurice Evans revival of "Twelfth Night." Ethel Barrymore paged him for the Broadway production of "The Corn is Green," and Donald's name was up on the marquees to stay.

Donald was born in Cleveland, Ohio, on August 17, 1921. He made his stage debut at the age of twelve in Pittsburgh, to which city his family had moved. His part was that of a papier-mache dragon. His next role was the son of MacDuff in a Carnegie Tech production of Shakespeare's "Macbeth."

During the short years in which he was spanning the gulf between obscurity and stardom on Broadway, Buka was active in radio. He was a featured regular on the Theater Guild of the Air, he was starred in the Cavalcade of America and he did supporting roles with Kate Smith on her program.

Buka's first movie part was that of Bette Davis' son in "Watch on the Rhine." Between his movie assignments, he continues with radio and television in New York. He's been seen on Suspense, Mama, Hollywood Screen Test and Martin Kane, Private Eye.

WHO'S WHO IN TV

Marguerite Piazza

Currently featured every Saturday night on NBC-TV's Your Show of Shows, in which she sings songs ranging from blues to operatic arias, is Marguerite Piazza, who has reversed the usual trend by which aspiring singers finally achieve the mecca of their desires—starring roles at the Metropolitan Opera House. Marguerite made the Met via Broadway and television.

Background of the dark-haired beauty from New Orleans is that of a precociously talented youngster. She danced, sang, acted—she was even a college cheer leader—before settling on opera as a goal.

Marguerite believes a career has to be achieved step by step and though she has more professional offers than she could possibly accept, she has said "no" to everything this season, including the movies, to concentrate on her TV show and the Metropolitan. The Metropolitan, incidentally, makes every effort to free her from singing on Saturday nights at the Opera House. It realizes how important television has become in forming new audiences for opera and for its stars.

Felicia Montealegre

Felicia Montealegre, whom you can see frequently on such shows as Studio One, Silver Theatre, Starlight Theatre, Sure As Fate and Suspense, is the second of three daughters of an American father and a Chilean mother. Felicia was born in Santiago, Chile, on February 6, 1922. She attended preparatory school at the French Convent and studied music at the University of Chile. At the Municipal Theatre Felicia studied drama and voice under the famous Chilean actress, Margarita Xirgu.

In 1944, she came to New York to study piano under Arrau. Her first acting role in America was in a Lorca play, "Five Years Past." Felicia's Broadway experience includes appearing in "Swan Song" and "The Happy Time."

When Worthington Miner, who produces CBS's Studio One, asked her to read for a part in his production of Tolstoy's "Redemption," Felicia not only got the job—she was immediately asked to play the lead in the next adaptation. Felicia is currently as busy on TV as any actress could wish to be.

Marcia Phelps—
her friends envy her
flawless complexion

Her Ring

She's Engaged

MARCIA PHELPS met her fiancé, David Guilford Morse, at a wedding last June. Now, their own wedding day is set—a charming church ceremony in Chicago's smart suburb, Glencoe—with six bridesmaids and Marcia a *regally lovely* bride.

She's Lovely

Marcia has a beauty that captures the imagination. Her face so vividly expresses her *real* Inner Self... with its dramatic, wide-set eyes, cool, white-ivory skin, *exciting look* of loving life! The minute you see her, you feel you *must* know Marcia better.

She uses Pond's

"When you look your best—the nicest things happen"—Marcia says

Haven't you felt the way others respond when you *look your prettiest?*

Marcia feels that the first step toward looking lovely is an *exquisitely clean, soft skin.* "I adore using Pond's Cold Cream," she says. "This *cream* cleansing is so thorough, *never drying.* It leaves my skin smooth and *definitely* clean."

You, too, will love Pond's Cold Cream care for *your* face. Use it *every* night (for day cleansings, too)—*this way:*

Hot Stimulation—a quick hot water splash.

Cream Cleanse—swirl Pond's Cold Cream over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—more Pond's to rinse off last traces of dirt, leave skin immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

Now—doesn't your face look sparkling? And it feels smooth-as-silk!

It's not vanity to help your face look lovely. When you know you look your best, it lets a sweet assurance ripple out from the real You within—draws other people to you on sight!

Get a big jar of fluffy Pond's Cold Cream today

Start now to help your face show a lovelier you!

Last summer Corrine Whyland, Betty Sanders, Mary Jane Johnson—the singing Stepsisters—arrived from Texas, California, and Chicago.

MUSIC with the GIRLS

Talent plus sales technique wins friends and influences customers for this unique traveling group

Six ex-servicewomen in Austin, Minnesota, formed the nucleus of one of the most unusual groups of entertainers on the air today. Every Girl, from saxophone player to featured singer, is a full-fledged member of the sponsor's merchandising team. The original group belonged to one of the first all-female American Legion posts and was chosen on the basis of salesmanship rather than entertainment. Since the Corps was organized in 1947, original members have traveled more than 78,500 miles, selling and entertaining. Because the Girls Corps now numbers over sixty, travel is a major undertaking and must be handled expertly. Thirty-three automobiles, all of them white, accommodate the group and five trucks hold their equipment. Girls are assigned to drive the cars and the unit is divided into crews who travel together for store work while moving from place to place. Five young men load, unload and drive the trucks. Sightseeing is the favorite free-time activity. The girls are given ten days off every two months, during which time they receive a liberal travel allowance to and from their homes. Although most of the Girls are former GIs, this is no longer a requisite and any feminine entertainer, regardless of age, is eligible for an audition.

Marilyn Wilson announces and Mary Ellen Domm serves as mistress of ceremonies on Music with the Girls, heard Sundays at 3 P. M. EST on NBC and Saturdays at 2 P. M. EST on CBS. Sponsor: Hormel Meat Products.

In 1947 there were six Girls; now there are over sixty who come from all parts of the country. The show is aired weekly from a different city.

JANE POWELL
CO-STARRING IN
METRO-GOLDWYN-MAYER'S
Technicolor Musical
"ROYAL WEDDING"

"Be Lux Lovely," says Jane Powell

Here's the beauty care that guards her million-dollar skin

This radiant young star has a beauty tip for you. "My Lux Soap facials do wonders for the skin," says Jane Powell. "I just smooth on the rich, creamy lather and work it well in.

"Next I rinse with warm water, followed by a quick cold rinse. Right away my skin feels so much softer, smoother." *That's because active lather cleanses thoroughly but very gently, too.*

"To dry I pat my face with a soft towel. I can always depend on this easy care for quick new beauty." *See what this Lux Soap care lovely screen stars recommend can do for you!*

9 out of 10 Screen Stars use Lux Toilet Soap

My "Haole" Friend

(*Continued from page* 31)

orchestra leader, to come up to his suite and meet some of his friends. There were several Navy officers there, and the red-headed man I had met in the elevator. Until color television comes along, you can't know how striking Arthur really is. This evening his coloring was particularly effective because he was wearing white linen.

He had just recently returned from his first visit to Hawaii, and was praising it to the skies. He was saying, "It is the one place in the world where people don't care who you are or what you do—they like you for yourself." Then he went on to tell how that had been proved in his case.

It seems that his first night in Honolulu he was asked to a party. It was a big affair. Everybody knew everybody except Arthur Godfrey. He felt very much alone. When he saw a ukulele on a piano, he drifted over and picked it up—he never can resist one—and began to strum it softly. First a few people began to listen. Then more gathered around saying. "Listen to that red-headed haole! He can play better than most Hawaiians!" (Haole, pronounced ha-oh-lay means "not-Hawaiian.")

What they said about his playing is true. Any Hawaiian will tell you that he is a master. He played and people sang, and for the rest of his visit he was simply carried along from party to party whenever he had time. It wasn't until the fifth day that someone finally said to him, "What is your last name, anyway?" This was before he was doing television shows, though he was very well known on radio, but he was not asked because he was a famous radio personality—he was asked because people loved him and his playing.

His feeling about that was, "This is the best in the world. Hawaiians judge you by yourself, not your position."

Arthur was wonderful to me long before I knew him. In fact he made me nationally famous before he knew my last name and before I had ever heard him on the air!

In 1944, his program came on in the morning, some hours before I was up because we work late at night and sleep until close to noon. I began hearing about him from friends who'd drop by or call me at my apartment which is in midtown Manhattan. They'd tell me how wonderful he was about my land and about me. He was always saying on his program, "Hawaii is so wonderful, but if you can't go to the Islands, go to the Hawaiian Room. It's so nice. And be sure to watch Momikai, the one on the end, do the hula."

He stays at the Lexington when he's in town (getting back as often as he can to his family in Virginia, as everybody who hears his programs knows). He wasn't so terribly busy then as he is now, and quite often he stopped by Mr. Rochester's table to watch the show, and all of us made a point of saying "Hello," because he was so nice and so wonderful to us and our land. He liked to have us sit with him and chat because it gave him a chance to practice his Hawaiian. He had a good start—and since his last trip he really speaks it wonderfully well. His way of practicing was to ask questions about others, and listen to us talk. So I found myself telling him about my life.

I was born in the town of Lahaina on the island of Maui. I am a *hapa-haole* which means "half Hawaiian." My father, James Hair, was of English stock. I was baptized Mary Jane Hair.

I never will forget how Arthur laughed when he heard that. I was wearing a hula skirt and *lei* of tropical flowers and had just finished an exotic dance, and I expect I looked like anything but a Mary Jane. My Hawaiian name, Momikai, means "Pearl of the Seas." Arthur always uses that except once in a while when he wants to tease me.

My mother died when I was born. My father died fifteen months later, and I was taken to live in the Convent of the Sacred Heart in Honolulu. When I was old enough, I went to the Academy of the Sacred Heart. The Sisters were all European, many of them French. They taught us in English, though, so I did not learn my native language until after I was grown—or hula dancing, either!

After my graduation from the Academy, I had to more or less shift for myself, which I have been doing ever since. I had an ambition to run a dress shop and design lovely clothes, but my very first job was as receptionist at the Shell Oil Company office. That was another time in my story when Arthur threw back his head and roared with laughter. It struck him as so funny—the idea of me behind a desk. I didn't stay long. A friend of mine was a switchboard operator at the Royal Hawaiian Hotel. She asked me to substitute for her when she went on a vacation to San Francisco. So I took a quick course in PBX operation—and kept the job thirteen months because my friend decided to stay in the United States.

I enjoyed that job and made many friends among the people who stayed at the Hotel, so, when I decided to take a vacation, myself, on what we call "The Mainland," I had many friends to look up here. I planned a brief trip. I had what I thought was barely enough money to last two weeks, but three months later I was still here and having a wonderful time. Money? I didn't need it! One friend would say, "Come and stay with us—we won't take 'No,'" and then another family would say, "Come to us," and so it went.

I was seriously planning my return to Honolulu and to work, however, when, for the first time in my life I was taken to the races. It was at Santa Anita near Hollywood. I knew absolutely nothing about horses. So I picked "Play May" because I was at play and "May" sounded like my own name. I bet two dollars, and didn't even know that my winnings were riding on the daily double until they told me I had won $1,600! I was so excited I never did learn the name of the second horse.

Well! A whole new world opened. Here was my chance to see New York before going back to Honolulu. Again, I planned to stay a short time, but the very first night in town a friend took me to the theater and then on to the Hawaiian Room to hear Lani McIntyre and his band play songs of my land. The result of that all-important evening in my life was that I was engaged to dance there every evening.

As soon as I went to work in the Islands I had spent part of my salary on hula lessons from a famous teacher, Aggie Auld, just because I loved to dance—not with any idea of becoming a professional. I also had studied the songs and ancient chants of my people, so I was equipped in everything but courage. Instead I had a whole colony of butterflies in my stomach when I first stepped out into that spotlight. However, I guess they did not interfere too much, because I have been dancing and singing at the Lexington ever since.

When I first went to work in the Hawaiian Room, I was the only dancer, and I made all of my own costumes. I do not mean to sound boastful, but they always have been lovely. That was another thing that made Arthur laugh when he heard it. He thought it was a huge joke that Momikai who sang native chants and did the hula was able to run a sewing machine.

Two years ago, Arthur gave me the wonderful big opportunity that brought me fame all over the country. One night he called me to his table. "I think I am going to have a television show," he said. "If I do, I want you and the girls to be on it with me."

As the time drew near, I began to get scared. I was so nervous I couldn't eat or sleep. I kept telling myself I was lucky to be making my first telecast with Arthur, who knew us and liked us, instead of with strangers, but it did no good until Arthur noticed and took charge. He is very quick to stand by when anyone is nervous or worried. He held the first rehearsal in his suite so that we wouldn't feel we were being watched by strangers. First he had a beautiful dinner served for all of us and talked about the show. Then we practiced his favorite song which is "Ke Kali Nei Au." That means "I am Waiting for You." It is the refrain of a love song that is as popular in Hawaii as "I Love You Truly" is here.

It is a long song and there were many words for Arthur to learn, but he mastered it perfectly. This is amazing for a haole. He is very akamai (pronounced ah-kah-my-ee). That means "smart" or "brilliant" in Hawaiian. He sang his part without one single miss. I was so very proud of him, if I may use the word.

Having used it, I realize that is the way a great many people feel about Arthur—proud. You are proud that there is that kind of a man in show business, proud of the way he is good at everything he does, of the way he takes his fame, of the way he treats everyone with such consideration. I am proud when he calls me in to be part of his show, and proud that he thinks of me and my land as his friends. I am proud of the way he dances, too!

He can do the ami (pronounced ah-me) which is the "Round the Island" step with great spirit. So far he has refused to do it with me on television. He is very stubborn about that saying, "No, no, no. That would be *lapuwale.*" That is pronounced la-poo-wah-lay, and means "absurd" or "silly."

I don't think it would be lapuwale. I think it would be hoopihoihoi (hoopee-hoy-hoy)—"sensational!"

New Ways With Glaze

(*Continued from page* 52)

TOASTED HAM CUPS

2 tablespoons butter
¼ cup chopped green pepper
2 tomatoes
2 tablespoons flour
½ cup milk
2 cups chopped cooked ham
12 slices bread

Melt butter in a skillet. Add onion and cook over medium heat until onion is browned. Add green pepper. Remove skin and seeds from tomatoes. Chop and add to the onion and green pepper. Sprinkle flour over vegetables. Mix well. Stir in milk gradually. Bring to a boil stirring constantly. Add ham and heat thoroughly over low heat. Trim crusts from bread. Butter one side of each slice. Press butter side down in medium-sized muffin tins. Bake in a hot oven (425°F.) 10 minutes. Remove from tins, fill with ham mixture. Serves 6.

UPSIDE DOWN HAM LOAF

2 tablespoons butter
¼ cup brown sugar
3 canned pineapple slices cut in fifths
Whole cloves
4 cups ground cooked ham
2 tablespoons grated onion
½ teaspoon dry mustard
1 cup bread crumbs
½ cup pineapple juice
2 eggs, slightly beaten

Melt butter in the bottom of a loaf pan. Sprinkle with brown sugar. Stud pineapple wedges with whole cloves. Arrange, clove down, on top of sugar. Combine ham and remaining ingredients. Pack lightly into pan on top of pineapple. Cover and bake in a moderate oven (375°F.) about 30 minutes. Turn out upside down on platter. Serves 6-8.

HAM AND APPLE CASSEROLE

3 cups ground ham
½ teaspoon dry mustard
1 tablespoon grated onion
1 egg
½ cup milk
1 cup bread crumbs
2 medium apples
¼ cup brown sugar
2 tablespoons butter

Combine ham, mustard, onion, egg, milk and crumbs. Place in a greased casserole. Peel, core, and slice the apples ½" thick. Arrange apples around edge of casserole on top of ham mixture. Sprinkle with brown sugar and dot with butter. Bake in a moderate oven (375°F.) 40 minutes. Serves 6.

INDIVIDUAL HAM POT PIES

1 medium onion, sliced
2 tablespoons fat or drippings
2 tablespoons flour
¼ teaspoon salt
¼ teaspoon paprika
¾ teaspoon prepared mustard
1¼ cups milk
1 large potato, cooked and diced
2 cups cooked ham, cubed
1 cup canned whole kernel corn, drained
1 box prepared biscuit mix

Melt fat in skillet. Add onion and cook until soft. Blend in flour, salt, paprika and mustard. Remove from heat and gradually stir in milk. Return to heat. Continue cooking over moderate heat, stirring constantly until thickened. Add remaining ingredients. Pour into four individual casseroles. Prepare biscuit mix as directed on package. Top each casserole with a round of biscuit. Bake in a hot oven (450°F.) 15 minutes or until dough is browned. Serves 4.

different

as snowflakes

"Snowflake" Bentley,
the homespun Vermont scientist,
proved with thousands of pictures
that no two snowflakes are exactly alike.
Millions of housewives,
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Remember *only* Fels-Naptha gives you

1. Mild, golden soap.
2. Gentle, active naptha.
3. "Sunshine" ingredients for
whiter whites—brighter colors.

BANISHES
"TATTLE-TALE
GRAY"

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Make Your Own Clothes and Cut Your Clothing Budget in Half!

IT'S TRUE! Now you can have twice as many nice things to wear—a wardrobe that will be the envy of your friends, and at half the price you've been paying for your clothes in the past! Think what it will mean to have a closetful of street dresses, sport clothes, gorgeous evening gowns, scads of blouses, and loads of lovely lingerie. You can! With the help of Constance Talbot's *"Complete Book of Sewing"* you can now make your own outfits—from the simplest accessory right up to the most elaborate costume.

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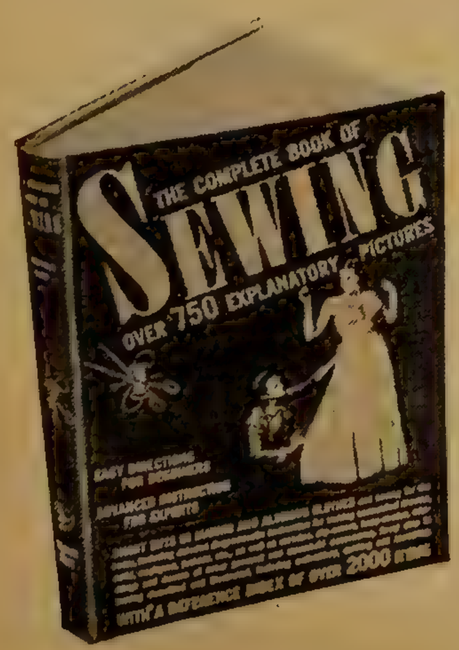

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FUN OF THE

RADIO TELEVISION MIRROR'S brand new feature serves up the

PULITZER PRIZE PLAYHOUSE

Pantaloons and silk stockings predominated in male attire at the recent Pulitzer Prize Playhouse presentation of "Knickerbocker Holiday." One of the girl dancers edged up to Dennis King, who played the lead and remarked: "Mr. King, you've got a run."

Pulitzer Prize Playhouse: Fri. 9:00 P.M., EST, ABC-TV.

THE HALLS OF IVY

A gypsy fortune teller is only a woman who has put her feminine intuition on a paying basis.

The Halls of Ivy: Wed. 8:00 P.M., EST, NBC.

TALENT SCOUTS

Arthur Godfrey was asked at a recent Talent Scouts rehearsal if the terrific storm had done much damage on his farm. His answer: "The wind blew everything together in the barn. We'll have succotash for the next six months —the easy way."

Talent Scouts: Mon. 8:30 P.M., EST, CBS-TV.

CAN YOU TOP THIS?

A fussy old lady was walking along when she noticed a little boy sitting on a door step, smoking a cigarette. In high dudgeon she remarked, "Little man, does your mother know you smoke?" The gamin whipped back with, "Lady, does your husband know you flirt with strange men?"

Can You Top This: Tues. 8:00 P.M., EST, ABC; Mon. 8:00 P.M., EST, ABC-TV.

PAUL WHITEMAN REVUE

Bibi Osterwald, who understudies both feminine leads in the Broadway musical hit "Gentlemen Prefer Blondes," guested on the Paul Whiteman Revue recently. Asked what would happen if both leads were out of the show the same night, she replied, "Oh, they'd just use the understudy's understudy."

Paul Whiteman Revue: Sun. 7:00 P.M., EST, ABC-TV.

BERT PARKS SHOW

While rehearsing a bubble gum sequence for NBC's daytime Bert Parks Show recently, Bert couldn't blow a bubble to save his life. After much straining, Art Linkletter, veteran emcee who happened to be in the studio, came over and blew the biggest bubble seen around these parts in many a day.

Bert Parks Show: M., W., F., 3:30 P.M., EST, NBC-TV.

PORTIA FACES LIFE

A recent "Woman of the Week," saluted by Lucille Wall on NBC's Portia Faces Life, was famed artist Grandma Moses. Noted as a "primitive" painter, ninety-year-old Grandma Moses has definite opinions about modernist and abstractionist painters. "I don't like them. That sort of thing would be good for a rug or linoleum," she said.

Portia Faces Life: M-F, 5:15 P.M., EST, NBC.

PENTHOUSE PARTY

Nothing can be more tiring than a completely dull actress unless it is a completely witty one—Betty Furness.

Penthouse Party: Fri., 8:30 P.M., EST, ABC-TV.

ABE BURROWS' POEM OF THE MONTH

DIFFICULT TYPE RHYMES

I guess you have heard it dozens of times
Wednesday and Orange are words without rhymes

These two tough babies make all poets miss
But I have solved them both like this:

Try some frozen orange juice
An American not a foreign juice.

You shouldn't have killed that rooster last Wednesday
You had a good meal but you spoiled the poor hen's day.

Abe Burrows appears on This Is Show Business, Sun., 7:30 P.M. EST, CBS-TV; We Take Your Word, on radio Fri., 10 P.M. EST, CBS, on TV Tues., 10:30 P.M. EST, CBS; Hear It Now, Fri. 9 P.M. EST, CBS.

MONTH

cream of the comic crop

MY FAVORITE HUSBAND

When someone asked Lucille Ball, star of CBS's My Favorite Husband, how she and her husband, bandleader Desi Arnaz, managed with four dogs, two kittens, and an uncounted collection of birds, her reply was: "Really, that's not many—at one time we had twenty cats showing up regularly for three meals per diem."

My Favorite Husband: Sat. 9:30 P.M., EST, CBS.

THE GOLDBERGS

Someone asked Gertrude Berg, author and star of The Goldbergs CBS-TV show, if she would ever run out of subject matter for her scripts. "Not as long as people are people," she answered. "Just living itself is a new script every 24 hours."

The Goldbergs: Mon., 9:30 P.M., EST, CBS-TV.

MR. DISTRICT ATTORNEY

Ed Byron, director of NBC's Mr. District Attorney, on meeting some of the All-America football stars guesting on We, the People, was disappointed that there was no representative this year from his own Alma Mater, a certain Midwest college. A former player himself, Byron recalled those days of top-heavy subsidization of athletes. "When I tried out for the team I was so small the uniform didn't fit and the helmet came so far over my eyes I couldn't see. But they had me calling signals—I was the only one who could count in English!"

Mr. District Attorney, Wed., 9:30 P.M., EST, NBC.

HOPALONG CASSIDY

The expected has finally happened. Bill "Hopalong Cassidy" Boyd and his famous white steed have been set to music. Vocalist Margaret Whiting has recorded the first Hopalong Cassidy music, a lullaby, "Hoppy, Topper and Me."

Hopalong Cassidy, Sun., 6:00 P.M., EST, NBC-TV.

PAUL WHITEMAN REVUE

"Pops" Whiteman, star of his own Paul Whiteman Revue, arrived at rehearsal one Sunday "dressed to the teeth" in hunting regalia. Coming straight from his farm, "Pops" carried a thermos of coffee in one hand, and a lunch pail with two pheasant sandwiches in the other.

Paul Whiteman Revue, Sun., 7:00 P.M., EST, ABC-TV.

A YOUNG WIFE SHOULD BEWARE of this Grave Womanly Offense!

No other type liquid antiseptic-germicide tested for the douche is SO POWERFUL yet SAFE to tissues as ZONITE!

Failure to practice complete hygiene (including internal feminine cleanliness) may even result in ruining a girl's married happiness. Too often she simply doesn't know what to put in her fountain syringe.

If only a young wife would realize how important it is to put ZONITE in her douche for health, womanly charm, after her periods—for married happiness. If only she'd realize there's a womanly offense graver than bad breath or body odor. She seldom detects this odor herself, yet it's so apparent to others around her.

And always remember this: *no other type liquid antiseptic-germicide tested for the douche is so powerful yet so safe to tissues as* ZONITE.

ZONITE'S Miracle Action

The ZONITE principle was developed by a famous surgeon and a scientist. It's the *first* in the world to be so *powerfully effective* yet *absolutely safe* to tissues. Scientists tested every known antiseptic-germicide they could find on sale for the douche and no other type was *so powerful* yet *safe* as ZONITE. ZONITE is positively non-poisonous, non-irritating. You can use ZONITE as directed as often as needed without the slightest injury.

Gives BOTH Internal and External Hygienic Protection

ZONITE dissolves and removes odor-causing waste substances. It promptly relieves any itching or irritation if present. It helps guard against infection and kills every germ it touches. You know it's not always possible to contact all the germs in the tract but you CAN BE SURE ZONITE *immediately* kills every reachable germ and keeps germs from multiplying. Instructions with every bottle. At any drugstore.

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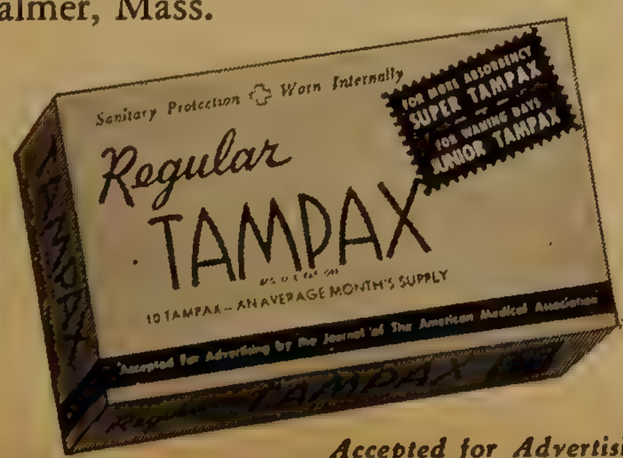
Girls

—married or single
—social or studious
—at home or with a job

You all know how easily everything can go wrong with your usual sanitary protection. You may put on a dress that's too clinging or find yourself again and again in crowded places with constant fear of "offending." No wonder you get jittery beforehand. No wonder the after-thoughts are unpleasant. Yes, it's no exaggeration to say "your whole month is spoiled."

But Tampax is so different! It *cannot* cause a bulge or edge-line beneath the sheerest, snuggest fabric. It banishes the discomforts of pins, belts and external pads. And finally, Tampax causes no odor, thus removing the danger of offending . . . Tampax performs all these miracles because it is worn *internally*. (It is so small that a whole month's average supply may be carried in an ordinary purse!)

Made of pure surgical cotton contained in one-time-use applicators, Tampax is a marvel of efficiency and comfort. You cannot feel it when in place and it is readily disposable. At drug and notion counters in 3 absorbency-sizes: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



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POETRY

MODEL-T HUSBAND

Your chassis sometimes creaks a bit,
Your wheelbase sort of slumps;
The racy lines you used to have
Are slightly blurred with bumps.

Though you don't take the hills in high,
To slow up is no sin.
No, you're not the latest model,
But I'll never trade you in.

—Violet V. Moore

DEFERRED PAYMENT

Time, the insidious reaper,
Moves slowly on his way,
And leaves with me a moment
For which I'll have to pay
In teardrops on my pillow,
Or laughter, wafer-thin,
While Fear, the awful victor,
Stands outside, looking in.

—Mary Ellen Stelling

BEST SELLER

I like to read the telephone book,
From the first page to the last.
Not much of a plot I know,
But, golly, what a cast!

—W. Gibson

TIME

Like frosted cake
With tapered candles set to mark
Heart beats of time . . .
The tall white birch
Through winter's passing tell
Of minutes gone;
Of summers passed
To snuggle under fallen snow—
To come again
Oblivious of time, as such,
The stately birch
Reach up and up toward time itself . . .
Eternity.

—Dorothy Miller Cole

SO GLAD YOU CAME!

There's a star in the heavens a-glowing,
There's a halo, a medal, a rose
For the guest who says, "I must be going"—
And goes.

—Virginia Phillis

WIND RIVER

Tonight an unseen river of wind
Thundered at cottage doors,
Cascaded in waterfalls over the trees,
Flooded the world and its shores,
Threatened the dikes of the arching sky
Lashed the clouds into motion,
And set the moon like a narrow canoe
Adrift on a great, grey ocean.

—Alice Briley

SENTIMENTALLY YOURS

Two by two they walk this way,
As others will another day.
And of each two who pass my door,
I know that one is loving more.
I know that one will ofttime sit,
With stricken eyes and laggard wit.
And yet be glad when their hands touch,
At being loved, however much.

—Russ E. Pifer

ODE TO POETRY EDITORS

To rhyme a verse
Is my ambition.
My rhymes get worse,
A sad condition.

I make them terse;
Their stipulation.
I send my verse
For commentation.

The mails reverse
Communication.
Back comes my verse—
Denunciation!

Who reads my verse
For disposition,
I roundly curse,
Into perdition.

—Harryette Gammon

HEAD OF MARBLE

Consider the Venus de Milo,
Whose looks are beyond compare;
She couldn't win scholarship prizes,
Because she just isn't all there.

—Pauline Saltzman

(*More Poetry on page* 94)

RADIO TELEVISION MIRROR WILL PAY FIVE DOLLARS

for the best original poems sent in by readers. Limit poems to 30 lines, address to Poetry, Radio Television Mirror Magazine, 205 E. 42 Street, New York 17, New York. Each poem should be accompanied by this notice. When a self-addressed, stamped envelope is enclosed, every effort will be made to return unused poems. This is not a contest, but an effort to purchase poetry for Radio Television Mirror.

Come and Visit Curt Massey

(*Continued from page* 36)

room is that of warm welcome. There are massive lounges, big, comfortable chairs; the modern use of draperies which cover or reveal great expanses of window and by the valuable antique accessories which have been accumulated by Edythe, a knowing collector, over the years. One of these is a formalene lamp with a perforated metal wick, very rare. That plus the Staffordshire dogs on an occasional table, the Dresden toothpick holder turned into a cigarette server, and many other delightful treasures serve not only as ornaments but as useful conversation pieces.

Interestingly enough, Curt Massey, the big baritone star of Curt Massey Time, heard on CBS Mondays through Fridays, has been an abetter of many of these antique purchases. Offhand, one wouldn't think of six-feet-two-inch, one-hundred-and-ninety-pound, rugged sportsman Massey, as being remotely interested in bric-a-brac. The explanation is that he is interested in anything which interests Edythe.

When the Masseys are on personal appearance tour, they spend every possible spare moment investigating the city in which they find themselves. They prowl fascinating streets and window-shop in byway areas. When Edythe spots an item which would fit into her decorating scheme, she and Curt negotiate . . . and usually emerge with a treasure.

Their home life includes a great deal of entertaining, and their house is perfect for the comfort of company. Experiment has proved that, for a sit-down dinner, the most convenient number of guests is six or eight both from the standpoint of the capacity of the dining room and the steady flow of conversation.

When a large party is to be given, the Masseys like to serve buffet style, and they consider twenty to be minimum. The maximum depends upon the weather; in summer guests can spill into the patio; in winter the list must be trimmed to fit into the big connecting living rooms and den of the house.

No matter how small or how large the guest list, the Massey menu always begins with turkey. It is Curt's favorite party entree, and Edythe thinks that the customary accessories for turkey are universally popular. She makes an oyster dressing which vanishes like mist, and her cranberry salads and pumpkin pies are famous.

No matter how large or how small a Massey party, it nearly always becomes a musicale as the evening wears on. The Masseys' friends are drawn from all professions: many of them are show business folk, of course, but there are ranchers, golf professionals, sportsmen, picture and radio technicians, and the parents of children who are in nine-year-old son Stephen's cub scout den.

Sooner or later everyone gathers around the piano. Sometimes Curt presides at the keyboard, sometimes he plays violin, always he leads the singing. (Edythe discourages him from playing trumpet because of the proximity of the neighbors.)

As the hour grows late, and the songs dwindle off into ballads, and the ballads into quiet, the guests are inclined to settle on the massive lounges with

Everybody wants to hug me! I use new

Mennen Baby Magic

SKIN CARE!

choice of nursery colors

...checks diaper odor...diaper rash

Bury your nose in my warm little neck. Smell good, don't I? Smooth your hand over my chubby little body. Better than satin, isn't it? My mother treats me to Mennen Baby Magic Skin Care, after my bath and with each diaper change. Smells lovely! Feels wonderful—because it has something special in it. New, protective "Purateen"! I even caught Mom borrowing from my unbreakable Squeeze Bottle for *her* skin. Can you beat it!

I like silky-soft Mennen Baby Powder, too! Finest, softest powder made, with that delicate rosebud scent everybody loves. Gay Mother Goose pictures on the can. Plus an exciting Built-in Rattle. Makes powder time play time. Wonderful toy, when empty.

MENNEN

R
M

which the house abounds, or to sit cross-legged on the deep carpet before a roaring fireplace. At such times, Curt and his friends exchange hilarious anecdotes.

Nearly every sportsman has some fantastic experiences, but Curt seems to attract amazing contretemps. As a matter of fact he is one of the few men ever to shoot a duck who tried to get even, but missed. Furthermore, he has pictures to prove it.

Curt and a group of men friends including Curt's buddy, Fort Pearson, went duck hunting one fall when the mallards were crossing in battle formation. Just as the sun came up, a particularly fat flight zoomed over the duck blind where Fort and Curt were waiting. Curt went into action; before Fort could get his twelve gauge to his shoulder, he was clouted on the head by a four pound response to Curt's marksmanship. This casualty knocked off Fort's hat and slithered bloodily across his face to drop in feathered confusion at his feet. Another member of the hunting party, a fast operator with a camera, recorded the awful moment for posterity.

This picture is often introduced around the laughing, listening circle, and it makes a great hit, especially with men who know how exasperating a duck can be when he puts his all into it.

From hunting, the talk naturally turns to golf. Most of Curt's buddies are prominent tee-men, and everyone knows, of course, how proficient Curt is at the sport. His trophy case boasts two handsome gold cups won in 1940 and in 1944 at Chicago's Medinah Country Club, and a 1947 Goscar (a golfing Oscar) won at Hollywood's Lakeside Country Club.

Good as Curt is, he has had his frantic moments with club and sphere, and he tells about them with gusto. On the occasion of Curt's first entering tournament play, Edythe decided to follow him around the course along with the rest of a huge gallery.

Curt's knees were calling a hoedown as he made his drive from the first tee. The ball popped straight into the air for maybe half a mile, then fell into a clump of bushes.

Edythe, like the Arabs, silently stole away. From that day to this she has never watched Curt in tournament play.

On another occasion Curt arrived early for a foursome match and was idly swinging his driver back and forth over the top of a ball lying in the grass as he waited. Suddenly he glanced down and noted, with shock, that the ball was gone. A split second later one of the locker room windows in the club house sprang a hole about the size of a speeding golf ball. There are some days when a man can't make a dime.

Like every contentedly married couple, Curt and Edythe have a series of family fables which they share with their friends when the hours are small and the fire burns low. By now, most of their intimates know the story of their romance.

Curt was born in Midland, Texas, one of the seven sons (the family also had one daughter) of Henry Austin Massey, champion old-time fiddler and expert square dance caller. When Curt was small the family moved to a ranch near Roswell, New Mexico, where Curt learned ranching and music. By the time he was eighteen, he was that rare item celebrated in song and story, a one-man band.

Fate began to turn the pages when Curt's family (*Continued on page* 83)

INSIDE RADIO

All Times Below are Eastern Standard Time
For Correct Central Standard Time Subtract One Hour

SUNDAY

A.M.	NBC	MBS	ABC	CBS
8:30	String Quartet	Local Programs	Let There Be Music	Sunday Morning Gathering
8:45			Foreign Reporter	Memo From Lake Success
9:00	World News	Elder Michaux	Dr. Donald Barnhouse	News
9:15	Wormwood Forest			E. Power Biggs
9:30	We Remember	Dixie Quartet	Voice of Prophecy	
9:45		Christian Science		Trinity Choir of St. Paul's Chapel
10:00	National Radio Pulpit	Radio Bible Class	Message of Israel	Church of the Air
10:15				
10:30	Art of Living	Voice of Prophecy	Negro College Choir	
10:45	News Highlights			
11:00	Faultless Starch Time	Back to God	Fine Arts Quartet	Salt Lake Tabernacle Choir
11:15	Edwin C. Hill			
11:30	UN is My Beat	Reviewing Stand	The Christian in Action	Bill Shadel, News
11:45	Solitair Time			11:35 Invitation to Learning

AFTERNOON PROGRAMS

12:00	Melody Rendezvous	Kiwanis Choral Groups	Music of the Day	People's Platform
12:15				
12:30	Eternal Light	William Hillman	Piano Playhouse	World Affairs
12:45		Frank and Ernest		News and News Analysis
1:00	First Freedom	American Warblers	Sammy Kaye	N. Y. Philharmonic Symphony Orch.
1:15	American Forum of the Air	Major George Fielding Eliot		
1:30	Chicago Roundtable	Lutheran Hour	National Vespers	
1:45				
2:00	The Catholic Hour	Top Tunes With Trendler	Billy Graham	
2:15				
2:30	First Piano Quartet	Bill Cunningham	Southernaires	The Symphonette
2:45		Washington Reports		
3:00	Music With the Girls	Challenge of the Yukon	This Week Around the World	Escape
3:15				
3:30	The Quiz Kids	Hashknife Hartley	The Lutheran Hour	Desi Arnaz
3:45				
4:00	The Falcon	Under Arrest	Old Fashioned Revival Hour	Earn Your Vacation
4:15				
4:30	The Saint	Martin Kane Private Eye		Arthur Godfrey's Digest
4:45				
5:00	Counterspy	The Shadow	Author Meets the Critics	Meet Frank Sinatra
5:15				
5:30	Dimension X	True Detective Mysteries	The Greatest Story Ever Told	
5:45				Eric Sevareid

EVENING PROGRAMS

6:00	The Big Show with Tallulah Bankhead	Roy Rogers	Drew Pearson	Charley Wild, Private Eye
6:15			Don Gardner	
6:30		Nick Carter	Ted Mack Family Hour	Our Miss Brooks
6:45				
7:00		Peter Salem	Dick Wallace Show	The Jack Benny Show
7:15				
7:30	Phil Harris-Alice Faye Show	Juvenile Jury	The Mystery File	Amos 'n' Andy
7:45				
8:00	Hedda Hopper	Singing Marshall	Stop the Music	Bergen-McCarthy Show
8:15				
8:30	Theater Guild on the Air	Enchanted Hour		Red Skelton
8:45				
9:00		Opera Concert	Walter Winchell	Meet Corliss Archer
9:15			Louella Parsons	
9:30	Tales of Texas Rangers	Gabriel Heatter	American Album of Music	Horace Heidt
9:45		George F. Eliot		
10:00	$64 Question	Oklahoma City Symphony	Ginny Simms	Contented Hour
10:15			Paul Harvey	
10:30	Voices and Events		George Sokolsky	The Choraliers

JACK BARRY—advanced from a fifty-dollar a week announcer to a $50,000 a year emcee within a year as the result of Juvenile Jury, which he originated. Another brilliant idea resulted in Life Begins at Eighty, on WOR-TV.

HOWARD BARLOW—conductor and music director of The Voice of Firestone (NBC and NBC-TV, Mon. 8:30 P.M. EST) was one of the first to present symphonic music on the air. Off mike, he has organized and conducted choral societies and, for a time, was music director of New York's Neighborhood Playhouse.

MONDAY

A.M.	NBC	MBS	ABC	CBS
8:30	Do You Remember	Local Programs	Local Program	Renfro Valley
8:45			Pauline Frederick 8:55 Walter Kiernan	
9:00	Jack Baker Show	Robert Hurleigh	Breakfast Club	This is New York
9:15		Tell Your Neighbors		
9:30	Clevelandaires	Tennessee Jamboree		
9:45				Tommy Riggs and Betty Lou
10:00	Welcome Travelers	Cecil Brown	My True Story	Arthur Godfrey
10:15		Faith in Our Time		
10:25		News		
10:30	Double or Nothing	Dixieland Breakfast Club	Betty Crocker Magazine of the Air	
10:45			Victor H. Lindlahr	
11:00	Break the Bank	Ladies Fair	Modern Romances	
11:15		11:25 News		
11:30	Jack Berch	Queen For a Day	Quick As A Flash	Grand Slam
11:45	Dave Garroway			Rosemary

AFTERNOON PROGRAMS

12:00	News	Kate Smith Speaks	Johnny Olsen's Luncheon Club	Wendy Warren
12:15	Dave Garroway	Lanny Ross		Aunt Jenny
12:30	Lou Webb, Organist	12:25 News	12:25 Edwin C. Hill	Helen Trent
12:45	Luncheon with Lopez	Bands for Bonds	Local Program	Our Gal Sunday
1:00	Radio City, U. S. A.	Cedric Foster	Baukhage	Big Sister
1:15	Dave Garroway	Luncheon With Lopez	Nancy Craig	Ma Perkins
1:30	George Hicks			Young Dr. Malone
1:45	We Love and Learn	Tony Fontaine & Co.	Art Baker's Notebook	The Guiding Light
2:00	Double or Nothing	Heatter's Mailbag	Welcome to Hollywood	Second Mrs. Burton
2:15		Behind the Story		Perry Mason
2:25		News		
2:30	Live Like a Millionaire	Say It With Music	John B. Kennedy	This Is Nora Drake
2:45			David Amity	The Brighter Day
3:00	Life Can Be Beautiful	Poole's Paradise	Chance of a Lifetime	Hilltop House
3:15	Road of Life	3:25 News	3:25 Bryson Rash	Winner Take All
3:30	Pepper Young	Poole's Paradise	Hannibal Cobb	House Party
3:45	Right to Happiness		Talk Back	3:55 Cedric Adams
4:00	Backstage Wife	Local Programs	Surprise Package	Strike It Rich
4:15	Stella Dallas	4:25 News		
4:30	Lorenzo Jones	Chuckie Wagon	Recipe For Listening	Treasury Bandstand
4:45	Young Widder Brown		Ted Malone	4:55 News
5:00	When A Girl Marries	Mark Trail	Big Jon and Sparky	Galen Drake
5:15	Portia Faces Life			
5:30	Just Plain Bill	Clyde Beatty	Space Patrol	Hits and Misses
5:45	Front Page Farrell	5:55 Victor Borge	5:55 Falstaff's Fables	

EVENING PROGRAMS

6:00	Bob Warren	Local Programs	Local Programs	Jackson & the News
6:15	Clem McCarthy			Dwight Cooke
6:30	Petite Concert			Curt Massey Time
6:45	Three Star Extra			Lowell Thomas
7:00	H. V. Kaltenborn	Fulton Lewis Jr.	Edwin C. Hill	Beulah
7:15	Echoes From the Tropics	Dinner Date	Elmer Davis	Jack Smith Show
7:30	News of the World	Gabriel Heatter	The Lone Ranger	Club 15
7:45	One Man's Family	Mutual Newsreel		Edward Murrow
8:00	The Railroad Hour	Bobby Benson	Inner Sanctum	Hollywood Star Playhouse
8:15				
8:30	Voice of Firestone	Crime Fighters	Henry Taylor	Talent Scouts
8:45		8:55 Bill Henry	Una Mae Carlisle	
9:00	Telephone Hour	Murder By Experts	Martha Lou Harp	Radio Theater
9:15			Manhattan Maharajah	
9:30	Band of America	War Front-Home Front	Johnny Desmond	
9:45				
10:00	Boston Pops Orchestra	Frank Edwards	United or Not	My Friend Irma
10:15		I Love A Mystery		
10:30	This is Europe	Dance Bands	John B. Kennedy	Bob Hawk

PEGEEN FITZGERALD—known as "Duck" to her family, was born in Norcatur, Kansas. Beginning college at fifteen, she did three years' work in two, then went to work in an advertising agency. She and Ed met in 1929 and their program began emanating from their apartment when Pegeen became ill.

TUESDAY

A.M.	NBC	MBS	ABC	CBS
8:30 8:45	Do You Remember	Local Programs	Local Program Pauline Frederick 8:55 Walter Kiernan	Renfro Valley
9:00 9:15 9:30 9:45	Jack Baker Show Clevelandaires	Robert Hurleigh Tell Your Neighbors Tennessee Jamboree	Breakfast Club	This Is New York Tommy Riggs and Betty Lou
10:00 10:15 10:25 10:30 10:45	Welcome Travelers Double or Nothing	Cecil Brown Faith in Our Time News Dixieland Breakfast Club	My True Story Betty Crocker Magazine of the Air Victor H. Lindlahr	Arthur Godfrey
11:00 11:15 11:30 11:45	Break the Bank Jack Berch Dave Garroway	Ladies Fair 11:25 News Queen For a Day	Modern Romances Quick As A Flash	 Grand Slam Rosemary

AFTERNOON PROGRAMS

12:00 12:15 12:30 12:45	News Dave Garroway Lou Webb, Organist Luncheon with Lopez	Kate Smith Speaks Lanny Ross 12:25 News Bands for Bonds	Johnny Olsen's Luncheon Club 12:25 Edwin C. Hill Local Program	Wendy Warren Aunt Jenny Helen Trent Our Gal Sunday
1:00 1:15 1:30 1:45	Radio City, U. S. A. Dave Garroway George Hicks We Love and Learn	Cedric Foster Luncheon With Lopez Tony Fontaine & Co.	Baukhage Nancy Craig Art Baker's Notebook	Big Sister Ma Perkins Young Dr. Malone The Guiding Light
2:00 2:15 2:25 2:30 2:45	Double or Nothing Live Like A Millionaire	Heatter's Mailbag Behind the Story News Say It With Music	Welcome to Hollywood John B. Kennedy David Amity	Second Mrs. Burton Perry Mason This Is Nora Drake The Brighter Day
3:00 3:15 3:30 3:45	Life Can Be Beautiful Road of Life Pepper Young Right to Happiness	Poole's Paradise 3:25 News Poole's Paradise	Chance of a Lifetime 3:25 Bryson Rash Hannibal Cobb Talk Back	Hilltop House Winner Take All House Party 3:55 Cedric Adams
4:00 4:15 4:30 4:45	Backstage Wife Stella Dallas Lorenzo Jones Young Widder Brown	Local Programs 4:25 News Chuckle Wagon	Surprise Package Recipe For Listening Ted Malone	Strike It Rich Music Matinee Treasury Bandstand 4:55 News
5:00 5:15 5:30 5:45	When A Girl Marries Portia Faces Life Just Plain Bill Front Page Farrell	Straight Arrow Sky King 5:55 Bobby Benson	Big Jon and Sparky Superman	Galen Drake Hits and Misses

EVENING PROGRAMS

6:00 6:15 6:30 6:45	Bob Warren Clem McCarthy Petite Concert Three Star Extra	Local Programs	Local Programs	Jackson & the News Dwight Cooke Curt Massey Time Lowell Thomas
7:00 7:15 7:30 7:45	Richard Harkness Echoes From the Tropics News of the World One Man's Family	Fulton Lewis, Jr. Dinner Date Gabriel Heatter Mutual Newsreel	Edwin C. Hill Elmer Davis Armstrong of the SBI	Beulah Jack Smith Show Club 15 Edward Murrow
8:00 8:15 8:30 8:45	Cavalcade of America Baby Snooks	Count of Monte Cristo Official Detective 8:55 Bill Henry	Can You Top This? I Fly Anything	Mystery Theatre Mr. & Mrs. North
9:00 9:15 9:30 9:45	Bob Hope Fibber McGee & Molly	John Steel Adventure Mysterious Traveler	America's Town Meeting of the Air Erwin D. Canham	Life With Luigi Truth or Consequences
10:00 10:15 10:30	Big Town People Are Funny	Frank Edwards I Love A Mystery Dance Bands	Metropolitan Auditions John B. Kennedy	Rate Your Mate Capitol Cloakroom

WEDNESDAY

A.M.	NBC	MBS	ABC	CBS
8:30 8:45	Do You Remember	Local Programs	Local Program Pauline Frederick 8:55 Walter Kiernan	Renfro Valley
9:00 9:15 9:30 9:45	Jack Baker Show Clevelandaires Inside the Doctor's Office	Robert Hurleigh Tell Your Neighbor Tennessee Jamboree	Breakfast Club	This Is New York Tommy Riggs and Betty Lou
10:00 10:15 10:25 10:30 10:45	Welcome Travelers Double or Nothing	Cecil Brown Faith in Our Time News Dixieland Breakfast Club	My True Story Betty Crocker Magazine of the Air Victor H. Lindlahr	Arthur Godfrey
11:00 11:15 11:30 11:45	Break the Bank Jack Berch Dave Garroway	Ladies Fair 11:25 News Queen For A Day	Modern Romances Quick As A Flash	 Grand Slam Rosemary

AFTERNOON PROGRAMS

12:00 12:15 12:30 12:45	News Echoes From the Tropics Lou Webb, Organist Luncheon with Lopez	Kate Smitn Speaks 12:25 News Bands for Bonds	Johnny Olsen's Luncheon Club 12:25 Edwin C. Hill Local Program	Wendy Warren Helen Trent Our Gal Sunday
1:00 1:15 1:30 1:45	The Playboys Dave Garroway George Hicks We Love and Learn	Cedric Foster Luncheon With Lopez Tony Fontaine & Co.	Baukhage Nancy Craig Art Baker's Notebook	Big Sister Ma Perkins Young Dr. Malone The Guiding Light
2:00 2:15 2:25 2:30 2:45	Double or Nothing Live Like a Millionaire	Heatter's Mailbag Behind the Story News Say It With Music	Welcome to Hollywood John B. Kennedy Peace of Mind	Second Mrs. Burton Perry Mason This is Nora Drake The Brighter Day
3:00 3:15 3:30 3:45	Life Can Be Beautiful Road of Life Pepper Young Right to Happiness	Poole's Paradise 3:25 News Poole's Paradise	Chance of a Lifetime 3:25 Bryson Rash Hannibal Cobb Talk Back	Hilltop House Winner Take All House Party 3:55 Cedric Adams
4:00 4:15 4:30 4:45	Backstage Wife Stella Dallas Lorenzo Jones Young Widder Brown	Local Programs 4:25 News Chuckle Wagon	Surprise Package Recipe For Listening Ted Malone	Strike It Rich Treasury Bandstand 4:55 News
5:00 5:15 5:30 5:45	When A Girl Marries Portia Faces Life Just Plain Bill Front Page Farrell	Mark Trail Clyde Beatty 5:55 Victor Borge	Big Jon and Sparky Space Patrol	Galen Drake Hits and Misses

EVENING PROGRAMS

6:00 6:15 6:30 6:45	Bob Warren Clem McCarthy Petite Concert Three Star Extra	Local Programs	Local Programs	Jackson & the News Dwight Cooke Curt Massey Time Lowell Thomas
7:00 7:15 7:30 7:45	H. V. Kaltenborn The Playboys News of the World One Man's Family	Fulton Lewis, Jr. Dinner Date Gabriel Heatter Mutual Newsreel	Edwin C. Hill Elmer Davis Lone Ranger	Beulah Jack Smith Show Club 15 Edward Murrow
8:00 8:15 8:30 8:45	Halls of Ivy Great Gildersleeve	The Hidden Truth International Airport 8:55 Bill Henry	American Agent The Fat Man	Mr. Chameleon Dr. Christian
9:00 9:15 9:30 9:45	Groucho Marx Mr. District Attorney	2000 Plus Family Theater	Rogue's Gallery Mr. President	Harold Peary Show Bing Crosby
10:00 10:15 10:30	The Big Story NBC Theater	Frank Edwards I Love A Mystery Dance Bands	Lawrence Welk John B. Kennedy	Boxing

ED FITZGERALD—claims Troy, N.Y. as his home. He had good experience for his present stint—an early radio program was nothing but talk. Ed was overjoyed when The Fitzgeralds took to TV—it meant they could stay home mornings till 11:45. Their radio show, also on ABC, is heard at 8:30 A.M. EST.

THURSDAY

A.M	NBC	MBS	ABC	CBS
8:30 8:45	Do You Remember	Local Programs	Local Program Pauline Frederick 8:55 Walter Kiernan	Renfro Valley
9:00 9:15 9:30 9:45	Jack Baker Show Clevelandaires	Robert Hurleigh Tennessee Jamboree	Breakfast Club	This Is New York Tommy Riggs and Betty Lou
10:00 10:15 10:25 10:30 10:45	Welcome Travelers Double or Nothing	Cecil Brown Faith in Our Time News Dixieland Breakfast Club	My True Story Betty Crocker Magazine of the Air Victor H. Lindlahr	Arthur Godfrey
11:00 11:15 11:30 11:45	Break the Bank Jack Berch Dave Garroway	Ladies Fair 11:25 News Queen For a Day	Modern Romances Quick As A Flash	 Grand Slam Rosemary

AFTERNOON PROGRAMS

12:00 12:15 12:30 12:45	News Dave Garroway Lou Webb, Organist Luncheon with Lopez	Kate Smith Speaks Lanny Ross 12:25 News Bands for Bonds	Johnny Olsen's Luncheon Club 12:25 Edwin C. Hill Local Program	Wendy Warren Aunt Jenny Helen Trent Our Gal Sunday
1:00 1:15 1:30 1:45	The Playboys Dave Garroway George Hicks We Love and Learn	Cedric Foster Luncheon With Lopez Tony Fontaine & Co.	Baukhage Nancy Craig Art Baker's Notebook	Big Sister Ma Perkins Young Dr. Malone The Guiding Light
2:00 2:15 2:25 2:30 2:45	Double or Nothing Live Like a Millionaire	Heatter's Mailbag Behind The Story News Say It With Music	Welcome to Hollywood John B. Kennedy Peace of Mind	Second Mrs. Burton Perry Mason This Is Nora Drake The Brighter Day
3:00 3:15 3:30 3:45	Life Can Be Beautiful Road of Life Pepper Young Right to Happiness	Poole's Paradise 3:25 News Poole's Paradise	Chance of a Lifetime 3:25 Bryson Rash Hannibal Cobb Talk Back	Hilltop House Winner Take All House Party 3:55 Cedric Adams
4:00 4:15 4:30 4:45	Backstage Wife Stella Dallas Lorenzo Jones Young Widder Brown	Local Programs Chuckle Wagon	Surprise Package Recipe For Listening Ted Malone	Strike It Rich Treasury Bandstand 4:55 News
5:00 5:15 5:30 5:45	When A Girl Marries Portia Faces Life Just Plain Bill Front Page Farrell	Straight Arrow Sky King 5:55 Bobby Benson	Big Jon and Sparky Superman	Galen Drake Hits and Misses

EVENING PROGRAMS

6:00 6:15 6:30 6:45	Lionel Ricau Clem McCarthy Petite Concert Three Star Extra	Local Programs	Local Programs	Jackson & the News Dwight Cooke Curt Massey Lowell Thomas
7:00 7:15 7:30 7:45	Richard Harkness The Playboys News of the World One Man's Family	Fulton Lewis, Jr. Dinner Date Gabriel Heatter Mutual Newsreel	Edwin C. Hill Elmer Davis Armstrong of the SBI	Beulah Jack Smith Show Club 15 Edward Murrow
8:00 8:15 8:30 8:45	Aldrich Family Father Knows Best	California Caravan Rod and Gun Club 8:55 Bill Henry	Screen Guild Players	FBI in Peace and War Mr. Keen
9:00 9:15 9:30 9:45	Dragnet We, the People	Limerick Show Reporters' Roundup	Ted Mack's Original Amateur Hour Robert Montgomery	Suspense James Hilton Playhouse
10:00 10:15 10:30	Screen Director's Playhouse	Frank Edwards I Love A Mystery Dance Bands	Time For Defense John B. Kennedy	The Line Up One Nation Indivisible

JINX FALKENBURG—daughter of an electrical engineer, was born in Spain. She began modeling after moving to Hollywood and, in the last war, entertained servicemen. Following marriage, the McCrarys entered radio (mornings on NBC) and, shortly after, added video (evenings on NBC-TV) to their schedule.

TEX McCRARY—of Tex and Jinx was born John Reagan McCrary in Calvert, Texas. Before the war he filled newspaper and magazine assignments and, in the Army Air Forces, served as a public relations official. He met Jinx in the Mediterranean Theater and married her in 1945. They have two sons, Paddy and Kevin.

FRIDAY

A.M.	NBC	MBS	ABC	CBS
8:30 8:45	Do You Remember	Local Programs	Local Program Pauline Frederick 8:55 Walter Kiernan	Renfro Valley
9:00 9:15 9:30 9:45	 Clevelandaires	Robert Hurleigh Tell Your Neighbor Tennessee Jamboree	Breakfast Club	This is New York Barnyard Follies
10:00 10:15 10:25 10:30 10:45	Welcome Travelers Double or Nothing	Cecil Brown Faith in Our Time News Dixieland Breakfast Club	My True Story Betty Crocker Magazine of the Air John B. Kennedy	Arthur Godfrey
11:00 11:15 11:30 11:45	Break the Bank Jack Berch Dave Garroway	Ladies Fair 11:25 News Queen For a Day	Modern Romances Quick As A Flash	 Grand Slam Rosemary

AFTERNOON PROGRAMS

12:00 12:15 12:30 12:45	News Dave Garroway Lou Webb, Organist Luncheon with Lopez	Kate Smith Speaks Lanny Ross 12:25 News Bands for Bonds	Johnny Olsen's Luncheon Club 12:25 Edwin C. Hill	Wendy Warren Aunt Jenny Helen Trent
1:00 1:15 1:30 1:45	The Playboys Dave Garroway George Hicks We Love and Learn	Cedric Foster Luncheon With Lopez Tony Fontaine & Co.	Baukhage Nancy Craig Art Baker's Notebook	Big Sister Ma Perkins Young Dr. Malone The Guiding Light
2:00 2:15 2:25 2:30 2:45	Double or Nothing Live Like a Millionaire	Heatter's Mailbag Behind The Story News Say It With Music	Welcome to Hollywood John B. Kennedy Peace of Mind	Second Mrs. Burton Perry Mason This is Nora Drake The Brighter Day
3:00 3:15 3:30 3:45	Life Can Be Beautiful Road of Life Pepper Young Right to Happiness	Poole's Paradise 3:25 News Poole's Paradise	Chance of a Lifetime 3:25 Bryson Rash Hannibal Cobb Talk Back	Hilltop House Winner Take All House Party 3:55 Cedric Adams
4:00 4:15 4:30 4:45	Backstage Wife Stella Dallas Lorenzo Jones Young Widder Brown	Local Programs Chuckle Wagon	Surprise Package Recipe For Listening Ted Malone	Strike It Rich Treasury Bandstand 4:55 News
5:00 5:15 5:30 5:45	When A Girl Marries Portia Faces Life Just Plain Bill Front Page Farrell	Mark Trail Clyde Beatty 5:55 Victor Borge	Big Jon and Sparky Space Patrol	Galen Drake Hits and Misses

EVENING PROGRAMS

6:00 6:15 6:30 6:45	Lionel Ricau Clem McCarthy Petite Concert Three Star Extra	Local Programs	Local Programs	Jackson & the News Dwight Cooke Curt Massey Lowell Thomas
7:00 7:15 7:30 7:45	H. V. Kaltenborn The Playboys News of the World One Man's Family	Fulton Lewis, Jr. Gabriel Heatter Mutual Newsreel	Edwin C. Hill Elmer Davis Lone Ranger	Beulah Jack Smith Show Club 15 Edward Murrow
8:00 8:15 8:30 8:45	Nero Wolfe Sam Spade	Bandstand, U. S. A. Emil Coleman 8:55 Bill Henry	Richard Diamond, Private Detective This Is Your FBI	Songs For Sale
9:00 9:15 9:30 9:45	The Magnificent Montague Duffy's Tavern	Army Air Force Show Vincent Lopez	Ozzie and Harriet The Sheriff 9:55 Harry Wismer	Hear It Now
10:00 10:15 10:30	Life of Riley Bill Stern	Frank Edwards I Love A Mystery Dance Bands	Cavalcade of Sports John B. Kennedy	We Take Your Word New York Story

SATURDAY

A.M.	NBC	MBS	ABC	CBS
9:00 9:15 9:30 9:45	Coffee in Washington Boston Symphony in Rehearsal	Local Programs	No School Today	This Is New York Galen Drake Garden Gate
10:00 10:15 10:30 10:45	Mind Your Manners Mary Lee Taylor Show	Local Programs Leslie Nichols Helen Hall		Family Party Morton Downey
11:00 11:15 11:30 11:45	Archie Andrews Smilin' Ed McConnell	U. S. Marine Band Georgia Crackers	New Junior Junction Bill Watson Democracy on the Job	News, Phil Shadel 11:05 Let's Pretend

AFTERNOON PROGRAMS

12:00 12:15 12:30 12:45	News Public Affairs U. S. Marine Band	Man on the Farm	101 Ranch Boys American Farmer	Theatre of Today Grand Central Station 12:55 Cedric Adams
1:00 1:15 1:30 1:45	National Farm and Home Hour Coast Guard on Parade	Everett Holles Jerry & Skye Dance Music	Navy Hour American Jazz Baron Elliot's Octet	Stars Over Hollywood Give and Take
2:00 2:15 2:30 2:45	Battleground For Peace Slim Bryant and His Wildcats	Symphonies For Youth	Metropolitan Opera	Music With the Girls Galen Drake
3:00 3:15 3:30 3:45		MacAlester's Singers Dunmon Discs		Boys' Town Choir Adventure In Science Report From Overseas Farm News
4:00 4:15 4:30 4:45		Sport Parade Racing News Hoffman Quintet		Make Way For Youth Cross Section, U.S.A.
5:00 5:15 5:30 5:45	Wayne Howell Show	True or False Caribbean Crossroads	Tea and Crumpets Club Time	Reporters' Scratch-pad At The Chase

EVENING PROGRAMS

6:00 6:15 6:30 6:45	Bob Warren Herman Hickman Voices and Events	Harmony Rangers Preston Sellers Helen Westbrook	Saturday Strings Harry Wismer CIO Series	News Memo From Lake Success Sports Review Larry Lesueur
7:00 7:15 7:30 7:45	Living, 1951 People Are Funny	Al Helfer, Sports Twin Views of the News Comedy of Error	NAM Series Bert Andrews Buzz Adlam's Playhouse	Yours Truly, Johnny Dollar Vaughn Monroe
8:00 8:15 8:30 8:45	Dangerous Assignment The Man Called X	Twenty Questions Take a Number	Shoot the Moon Merry Go Round	Gene Autry Hopalong Cassidy
9:00 9:15 9:30 9:45	Your Hit Parade Dennis Day	Hawaii Calls Lombardo Land	What Makes You Tick? Jay Stewart Show	Gangbusters My Favorite Husband
10:00 10:15 10:30	Judy Canova Grand Ole Opry	Chicago Theatre of the Air	At the Shamrock Dixieland Jambake	Sing It Again

BOB DIXON—who briefs youngsters in range lore, safety and sportsmanship on CBS-TV's Chuck Wagon, also is announcer on Edward R. Murrow's news series. Born in New England in 1911, he did radio and stage work in his pre-TV days. Today, he lives in New Canaan (Conn.) with his wife and two children.

RADIO'S SCENE of the YEAR

Using a baby doll, Marjorie (Marylee Robb) demonstrates the proper way to hold an infant as "Unk" Gildersleeve (Willard Waterman) observes.

THE Great Gildersleeve learns that his niece, Marjorie, and her husband, Bronco Thompson, are expecting a baby. Happy at first, he is dismayed as all his friends start calling him "Grandfather Gildersleeve." He claims he is too young to be a grandfather until his housekeeper, Birdie, makes him realize that "when a man has fine children and grandchildren around him, that's life's big reward."

Gildy's nephew, Leroy, then becomes a problem when he learns that his sister is going to have a baby. His shriek, "I'm too young to be an uncle," leads to the finale, a scene critics hailed as tops for the year and one of radio's all-time best. It follows:

SOUND: CREAK OF PORCH SWING
LEROY: (QUIETLY) Unk? Is that you in the swing?
GILDY: What? Oh, yes—come on out, my boy.
LEROY: Whatcha doin'?
GILDY: Just sitting here . . . looking at the stars.
LEROY: Move over.
SOUND: SWING CREAKS
LEROY: (PAUSE) Unk, why don't you and me go to Canada?
GILDY: Canada? What for?
LEROY: Aw, who wants to stay around here—with a darn old baby.
GILDY: Now, my boy, don't feel that way. It'll be a long time yet. Besides, this is going to make everybody happy.
LEROY: It isn't going to make me happy.
GILDY: Oh, you wait and see.
LEROY: I like it the way it is right now—with just us. When the darn old baby comes it'll be all different. It'll be baby, baby, baby! Holy cow, all ya hear is *baby* now, and he isn't even here yet!
GILDY: Well, I'll tell you, my boy, you'll feel different when the little fellow gets here. There's something about a baby that's pretty wonderful.
LEROY: Huh!
GILDY: Wait 'til Marjorie lets you hold him.
LEROY: (SOUR) Yeah.
GILDY: I'll show you how to do it. I'll roll my coat up, you see. . . . Now, this is the baby . . . and you sort of cradle him in your arms like this. Such a little fellow . . . new to the world . . . and his bright little eyes look up at you . . . so wide and wondering . . . and his little feet kick the blanket away, and there are his toes . . . ten of them . . . then one of his little hands comes up and kinda touches your cheek . . . and he smiles. . . .
LEROY: (PAUSE) Let *me* hold him, Unk.

The Great Gildersleeve is heard Wed., 8:30 P.M. EST on NBC.

Come and Visit Curt Massey

(*Continued from page* 78)

sent to the Horner Conservatory of Music in Kansas City, Missouri, to study harmony and to perfect his trumpet technique. By the time he was twenty he was a member of the orchestra at the Pla-Mor ballroom, and in a short time he became its orchestral director.

Attending Kansas City Junior College was pretty, green-eyed Edythe Williams, who attended the Pla-Mor dances every Friday night. Friday was fraternity and sorority night on a benefit basis, so the college crowd turned out en masse.

It seemed to Edythe that Curtis Massey, every girl's dream of the perfect date, was singing directly to her when the ballads were sweet and tender, but being a sensible soul as well as being popular beyond the need to lure a new date, Edythe told herself that every girl at the dance considered herself the object of Curt's vocalizing.

However, one evening he caught up with her between numbers and said, "My name is Curtis Massey" (as if she couldn't possibly know his name), "and I'd like to call on you some afternoon. I'm free around four, usually. I'd like to ask you for a real date, but I have to work here every evening. Would you give me your telephone number and address? And—er—I didn't catch your name!"

Impressed by both his humility and this unique strategy, Edythe supplied the information. The following afternoon Curt telephoned, then called at Edythe's home. He met her mother and made a favorable impression. He and Edythe exchanged biographies for fifteen or twenty minutes, then Curt left.

For a year this brief, daily courtship continued. Every afternoon Curt would drop in for a period of from five to thirty minutes (depending upon his band responsibilities); he would chat with Edythe and whatever members of her family were present, then he would hurry away to his job. He gave the favorable impression of being conscientious about his work and formal about his romantic pursuit of the Williams daughter.

On Friday nights, Edythe and some swain of her choice would dance to Curt's music. Probably he was reassured by the fact that Edythe's escort was seldom the same eager youth four weeks in succession.

After six months of this approach in low gear, Curt suggested one evening that he call for Edythe after she had been delivered at home by her Friday night date. He said they could take a drive, stop somewhere for hot cakes and chocolate.

Edythe accepted, but the more she thought about it, the more dubious she became. On the appointed night she hurried home, told her escort a swift au revoir, scooted upstairs without lights and huddled into bed.

Some twenty minutes later she saw the lights of a slow-moving car pass and repass before the house. Eventually this patrol stopped, and then the telephone began to ring. Edythe answered, "explaining" to Curt that her parents had been waiting up for her when she returned from the dance and that they had vetoed any suggestion that she go out on a late date.

Curt was understanding. He said he really shouldn't have asked her in the first place, and that he was in sympathy with the parental ruling. Incidentally, the parents in the case were totally asleep and unaware of their daughter's instinctively proper behavior.

As summer drew near, Curt realized that he was going to be separated from his daily call upon Miss Williams, because he had accepted a summer job with the orchestra at a distant lake resort. He was doleful as he discussed the prospect. "I certainly don't like to think about it, but I guess there's no way out," he gloomed, staring into the middle distance. "Unless, of course, we could get married."

"That seems like a good idea. I'm sure it would be all right with my folks," murmured Edythe, as Curt fought to retain consciousness.

And so they were married on June 9, 1932, in the chapel on the famous E. A. Long estate.

That winter Curt began to have a recurrence of his boyhood asthma, so he and Edythe gave up show business and moved to the family ranch near Roswell. They remained ranchers until the fall of 1933 when Curt's sister, Louise (now returned from radio) insisted that he come to Chicago for the old National Barn Dance show. From 1933 until 1943, Curt was featured on the Showboat, Dude Ranch, Magic Key and Al Pearce shows before he separated himself from Western song typing and extended his vocal field to cover all popular styles.

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Curt and Edythe celebrated their eighteenth year of marriage on June 9, 1950, in Hollywood. Such a record is considered remarkable in California, so guests in the Massey home are inclined to ask for "happily married" recipes.

Whatever their secret is, according to Edythe, it certainly is NOT Curt's ability to remember sentimental holidays. One of the best of their family jokes has to do with an anniversary which fell on Sunday. Also scheduled for Sunday, a week later, was Father's Day.

When Curt awakened on the morning of June 9, he found a handsome gift on his night stand. With the proper exclamations of appreciation he opened the package, was delighted by Edythe's taste and thoughtfulness, and then asked about breakfast. He was starved, he said. He failed to say anything about having a package for his wife.

After breakfast, during which the feminine member of the household was notably quiet, the entire family went to church. In the afternoon, Curt accepted a friend's invitation to spend a few hours on a putting green.

When Mr. Massey returned to his home late in the afternoon, he noted that the strain had not gone from the atmosphere, so, in the tone of a man who wishes to be reasonable, but who has certain inalienable rights on his particular holiday, he said, "What's the matter, honey? You've been mad at me all day. You've been mad at me simply because I wanted to spend a few hours putting on Father's Day."

"Father's Day," said his wife at thirty degrees below zero, "is NEXT week. I have another gift hidden away for you on THAT holiday."

Curt, of course, has his favorite story dealing with the vagaries of womankind. A few years ago he surprised Edythe on her birthday, first by remembering the exact date, and second by presenting her with a magnificent four-pelt stone marten scarf.

Edythe squeaked with pleasure when she opened the box, but she tasted some serious inner doubts. The next day she returned the scarf to the store from which it was purchased and explained that she thought she would prefer something different. According to Curt's delighted story, Edythe tried on everything in the store that had ever moved around on four feet. Finally she reached the decision that there was nothing in stock as lovely and as becoming to her as Curt's original purchase.

Like any pair of bemused and devoted parents, the Masseys like to talk about their youngsters, Stephen, aged nine, and David, aged four.

Stephen is tall for his age, blond, practical, and exact. During the war, when all foodstuffs were in short supply, Curt undertook to inform his elder son of the imminent visit of the Easter bunny. Said Curt, "Tomorrow morning, when you wake up, you may slip out of bed quietly—without disturbing Davey, your mother, or me—and you may look for the nests left by the Easter rabbit. Probably there will be nests of eggs in the living room, possibly in the den, and probably out in the patio under the trees."

"I certainly hope the Easter rabbit remembers to bring some bacon, too," opined Stephen.

On another occasion, Curt was pointing out a flight of jets to his son. "See how well they fly in formation?" he said, making conversation.

Corrected Stephen, "That isn't a formation. That is a six-mation. I counted 'em."

And not long ago when the parental Masseys were discussing politics, Stephen used a brief break in conversation to inquire solemnly, "Exactly *what* are Republicans? People who just don't vote?"

Davey, the four-year-old is also a distinct personality. Sometime ago he was given one of Curt's fiddles with the promise that he would be taught to play it as soon as his hands are large enough.

And it was Davey who supplied his Daddy with Curt's most embarrassing moment. The Masseys were in Chicago on personal appearance tour, and Curt was trying to drive in the maze of conflicting currents which is Chicago traffic. As Curt approached the middle of an intersection, the on-coming driver abruptly decided to turn left without giving blinker or hand signal, and in speeding disregard of the universal law that the right of way belongs to through traffic, not to turning traffic.

In order to avoid a crash, Curt had to swing hard to the right so that, for a shattering few seconds, his headway was parallel to that of the offending motorist. Out of shock, fright, and fury, Curt shouted a one-word description of the madman who had almost precipitated a bad accident. The madman drove on, of course, without answer or backward glance.

Curt maneuvered his car back onto course and proceeded carefully to the next signal. At this point Master Davey quickly rolled down his car window and, to the astonished driver waiting on Curt's left for the signal to change, shrieked the same word Curt had used a few moments earlier.

Curt, red to the hairline, drove innocently away, knowing that his wife was regarding him reproachfully from one side and that an affronted motorist was glaring at him from the other. "In this world, a parent can never be himself," is Curt's summary. "He must always remember he is a parent."

Such is an evening spent with the Curt Masseys: informal, warmly, friendly, musical, anedcotal, altogether delightful.

No wonder their invitations are swiftly and gratefully accepted.

BROTHERHOOD WEEK

FEBRUARY 18-25, 1951

Sponsored by The National Conference of Christians and Jews

It is through fraternity that liberty is saved.

—Victor Hugo

Danny Thomas

(*Continued from page 63*)

where everyone gathers for hot-fought games of Monopoly. It would mean leaving Danny's quiet office, a separate structure at the back of the property; the kids in the neighborhood who come in and out, the friends Danny and Rosemarie have made.

Now, when Danny comes home, the children follow him around every minute. Teresa is a born mimic and she imitates everything he does, even his acts. She brings down the house with his Wailing Syrian routine, and already seems headed for show business.

Margaret, the oldest, is still making up her mind about her future. Movie-making fascinates her since Danny took her along to watch some scenes for "Unfinished Dance," the picture he made with Margaret O'Brien a while back. Danny tells a funny story about that. It seems he had occasion to deliver a fatherly lecture to daughter Margaret a few days later. She listened quietly, then suddenly interrupted the flow of his scolding with a term she had learned on the movie sets. "Cut," she called out. It just about broke him up!

The studio had wanted Danny to bob his nose, the better to photograph, but he refused. He has no dreams of being other than what Nature made him—a five foot eleven comic with unruly black hair and brows, black eyes, and a swarthy face that might look far too sober for a comic if it weren't for that errant nose.

Danny's parentage is Syrian, but he was born in Deerfield, Michigan, on January 6, 1914. His real name is Amos Jacobs, the Jacobs being a somewhat literal translation of the original Syrian family name. His eight brothers and one sister, and his mother, live in Toledo, Ohio, where Danny grew up.

He started in show business on children's radio shows. These he did for free, but he demanded a fee of two dollars for appearing at local functions as a boy comedian. Everyone was doing Jolson imitations, and so was Danny. That was his big number.

As he grew older and began to work in clubs, mostly small and obscure, he began to develop his own tragic-comic style. The state of the world worried him then, as it does now, and he would throw in a line or two about how he felt. Blase listeners, who hardly expected to find a philosopher in a nightclub floor show, thought it all very amusing. But Danny meant every word he said.

At twenty Danny decided he was ready for bigger things. He went on to Detroit to do some club work and radio. There he met Rosemarie, who was doing a children's program. One night, going home on the bus, he proposed to her. By the time they were married he was just beginning to find his way as a seasoned entertainer.

Then, just before Margaret was born, he got down to his last few dollars. He was playing a date in Chicago and noticed an unhappy-looking fellow in the audience, sitting alone and drinking too much. Interested, Danny went out to talk to him after the act, and learned the man had been worried about his desperately ill wife. He had prayed to St. Jude, he told Danny, and now his wife was suddenly much better, and he had come to celebrate and relax. Danny talked to him a long time, was particularly impressed by the mention of St. Jude as patron saint for hopeless cases. His own seemed hopeless enough.

Next morning he went to church, and contributing the last seven dollars in his pocket, he prayed it might be returned to him many times to meet the expense of the expected baby.

Only a few days later he got the chance to be master of ceremonies at the 5100 Club in Chicago, the biggest opportunity that had come his way. He sent for Rosemarie, who was still in Detroit, and everything began to go right for him.

He promised himself that he would build a shrine to the Saint, but later, on his wartime hospital tours, he decided that a hospital for the helpless would be the best shrine of all.

Those early Thomas fans in Chicago have remained faithful, and the bulk of the mail still comes from there.

His first important radio break came when Fanny Brice signed him for her show. Later he went overseas with a USO unit. In January, 1948, he began his own radio show. But radio never did him justice. The mobile face, the expressive gestures, the vivid personality were lost to air listeners. Many of the qualities that nightclub audiences hailed hysterically were missing. Now they're happily restored for a wider audience, on the Danny Thomas TV show.

Meet the Winners of the PHOTOPLAY GOLD MEDAL AWARDS

Here they are, the top actor, actress and motion picture in 1950, as selected by the movie-going public in a nationwide poll conducted over a period of a year, and announced in the March issue of Photoplay Magazine, now on newsstands.

First honors go to Betty Hutton for her performance in "Annie Get Your Gun" and John Wayne for "Sands of Iwo Jima." The winning movie was "Battleground," (above) with Van Johnson, John Hodiak, Ricardo Montalban and George Murphy in the leading roles.

Read the complete story of the Photoplay Gold Medal Awards—the fabulous rise to stardom for Betty Hutton—the reason John Wayne is America's favorite box office attraction—exciting stories and pictures of the outstanding performers and movies of 1950.

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Get MARCH

PHOTOPLAY

NOW ON NEWSSTANDS

My Boss Is a Bean Bag

(*Continued from page* 39)

is an honor such as befalls few females. In order to comprehend the dignity with which I fill my office you should read my minutes sometime!

Since I feel there is no present like the time for demonstrating my gratitude I am taking a few minutes out from writing my lectures and my great plays and my great poems to pen this elegy about Mr. Lester.

As you know, I have been called America's most prominent literary figure. I spend my evenings reading Shakespeare and writing poetry. I feel that the educational lectures I write are important to us all. It is of equal importance, however, that these people who are helped by my lectures should be helped to a knowledge of this man, this Jerry Lester which, with my intelligence and my command of the Mother Tongue they will come, in these pages, to have.

I am not, alas, too well versed in Mr. Lester's private life, due to his living incognito in an apartment on Central Park West in New York. Mr. Lester is, in short, a Mystery Man. When people pose probing questions about his pre-television days, he says, "Why do you have to talk about my life? Who cares? It is what I am now."

With the facets of Mr. Lester's personality, however, I am familiar and it is facets, I always say, that Make the Man.

For those whose vocabulary is more limited than mine, which is the limit, I shall explain that facets mean the "little things" that are so integral a part of every character, male and female. Such as, for example, what an individual does with his leisure time which casts a great Searchlight upon the Self. Mr. Lester employs his leisure time, I happen to know, in picking up these heavy bowls and balling them in an alley.

Mr. Lester is an Outdoor Man, but definitely, when he is not indoors. He loves water. He loves to fish. He loves to swim. He loves to water-ski. He loves the country. He is at home in field and woods and stream. He is at one with the birds and the bees. He aspires to buy a country place.

Last summer, Mr. Lester had a week end place in Connecticut. Several times he invited us, his television family, up for a swim. Embroiled as we were in the hot city, he was "a sweetie" as those of limited vocabulary refer to a Man of Distinction, to invite us.

Off-camera, as we say in video circles, Mr. Lester is just as full of life and things as he is on-camera. In fact, off and on Mr. Lester is one and the same although I have never, come to think about it, seen him chewing gum when not at work, so I suspect he does it only when in the Mood.

Mr. Lester has a nice appreciation of clothes despite the fact that he doesn't have the same appreciation for poetry. "I think Mr. Lester dresses very, very snappy," said a young thing behind a desk at NBC. He especially likes ties, unusual ties. One of his fans knits him a bright blue tie which is decorated by enormous initials of his name set in white squares. This goodly gift is Mr. Lester's favorite cravat.

Mr. Lester has a nice appreciation of favors done him in whatever form or

shape. His fans send him presents of bean bags, hundreds every week, made of everything from muslin to mink (women send me bean bags, too, beautiful ones, embroidered and all) and although his fans have also sent him such costly commodities as a television set and a motor car, it is the thought and not the token that touches Mr. Lester. When people put their hearts on paper and write him affectionate letters he is so near to tears, I have observed them glisten.

I would say Mr. Lester is a sincere man, very sincere. If I have a lovely gown on, he'll say "You look lovely tonight." He always says this when I wear the royal blue velvet with the ermine at the top which I wore the first night I appeared on the show. My lucky dress, I call it. . . .

Before I made my debut on Broadway Open House I had worked with Mr. Lester on television's Cavalcade of Stars in various and sundry sketches. Mr. Lester seemed to like my work for after Broadway Open House had been telecast but twice, I got a call at twenty to nine one evening (I was at home studying, as is my wont). The voice said: "Come on over and do a spot on the show with me tonight." If I had not been a nice girl, serious-minded and all, I might not have been at home that evening and this might never have happened. I was told to bring an evening dress with me. I brought my royal blue velvet. When I arrived at the studio Mr. Lester told me, "Here's what you do tonight. You sit on the band-stool. We just want you to act dumb and be the new band-singer."

"*Please,* Mr. Lester," I said, "dumb—you're destroying my mood!"

But Mr. Lester just smiled at me, that pliable smile of his. He was very sweet. He really built me up that very first night.

"Where's your home?" he asked me quizzically.

"West Virginia."

"Where do you live there?"

"In Huntington."

"Where's that?"

"In West Virginia."

When I say Huntington, West Virginia, my attitude is that of someone saying, "I am from Paris." Still and all, people laughed and everything went so well that night Mr. Lester decided to have me on the next night and after that, it just sort of developed.

Despite his blind spot about poetry, Mr. Lester has many talents. He is the co-author, with our Milton De Lugg of the hit song, "Orange Colored Skies," and he and Milton recently co-authored two new songs which have been recorded. "The Bean Bag Song" on one side, "Your Sister Knocks Me Out" on the other.

He is really a combination of every quality and talent, my boss, but I would say that the key, the big key to Mr. Lester's combination is the big, warm, sentimental mother heart in him, which led me to call him our "little mother hen," not only because I am twice his size but because he watches over the entire cast of Broadway Open House the way a mother hen watches over chicks just out of the shell and still damp behind the cockles.

He loves his "little family." He is forever throwing parties for us. On my birthday, he threw a surprise party for me and the way he went around to everyone warning them not to let the cat out of the bag would have touched your heart as it did mine. I am very soft-hearted, too, you know. I cried

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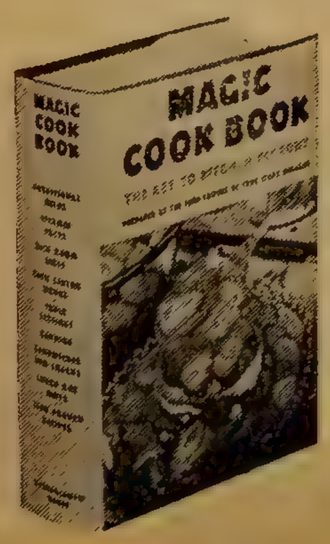

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at my party, especially when Mr. Lester sang a song on the show, all about me, and then paid me a tribute on his Bedtime Story.

Even rehearsals for our show are in the spirit of fun and fancy-free and are sometimes much funnier (from our standpoint) than the show itself. Unlike some big TV programs which have the atmosphere of a concentration camp, we just sit around and horse around and kick around the script which is, actually, a mere framework, framing us and the funnies we make. If anyone thinks of anything funny to say, while we're sitting around, he comes right out with it. If it gets a laugh from the rest of us, it's in. If it doesn't, the contributor gets heckled until he comes up with something really good—then he becomes a "genius in good standing" until he issues another *faux pas.*

Our rehearsals last only three hours, from seven to ten p.m. Over our rehearsals Mr. Lester presides with good-natured tolerance, kidding us, laughing with us, helping us, the pixie that resides in him taking over. From ten to eleven p.m. we are in the make-up room where the kidding and the laughing continues with the result that when we go on the air it hardly seems as though we are working.

At the end of the show when Mr. Lester turns to us and asks, "*Are* you happy?" he means it. He *cares* whether we are happy or not. He often says, "We're a crazy little family and we know it, but we *are* a family."

It's true, too. We love each other and we love working together and we're pretty sentimental about each other and we don't try to hide it.

Recently, when Jack Bierman left our show to go in the Air Force (He was one of the Mellowlarks) Mr. Lester decided to give Jack his own Night. Anything he wanted to do on stage, Mr. Lester said, would be okay. The show was Jack's and the framework was to be put up that way. Well, for the first half of the program everything went as usual, just the habitual laughs and nonsense. Then suddenly it occurred to me that next Tuesday Jack wouldn't be with us anymore. Immediately this thought smote me, the whole cast seemed to change. Informed as I am on mental telepathy and thought transference as on all other subjects, I realized what had happened and was not surprised when the usual backstage bantering fell from us and left us standing there, off-stage, silently watching Jack on stage as he went through a sketch with Jerry and Ray Malone. Suddenly Tommy Hamm said softly, "I never realized how much I love that guy." Joan Lorry started to cry and then I broke down. We tried hard to hold it back because our make-up would be ruined. But when Jerry came off-stage and saw us, he said "Look, kids, we're human beings, not machines. If you feel like crying, *cry.* The heck with make-up."

If you saw the show that night, I don't have to tell you what it was like. Maybe it wasn't very funny but it was the most beautiful show I have ever been on.

That night, after the show, we gave Jack a going-away party. The next day we all went to the airport to see him off. This was the first member of our little family to leave us and I guess this was the first time we'd really realized what our family means to us.

There's something comforting, though, in feeling this way about each other.

That's why we love our little mother hen so much. He made it happen.

It is especially comforting to me to have this family feeling about those with whom I do my Life Work because I am such a big family girl in my private life. In addition to my mother and my father I have three sisters and three brothers, all younger than I am. We are a very close warm family, too. My younger sister, Jean, she is twenty-one, lives with me now in New York, helps me in every way possible. I have had three fan letters from my little brother, aged nine. He sends them to me at NBC because "I thought it might help you, Sis." He is very careful to call me Dagmar, too, and not Ruth—Ruth Egnor is my real name—or even Jenny Lewis which is what I named myself when I came to New York to obtain a career on the stage after having enjoyed a career down home as tap dancer and during business hours as a typist.

It is for my family's sake that I hope to put everything into this opportunity I have been given on Broadway Open House. I want more than I want anything to buy my family a home. What, you may inquire, not something special for myself. No, not now, not yet. If I buy my family a home, I will make eight people happy. If I buy something for myself, only one person.

Mr. Lester has this love-of-others-better-than-himself in even greater degree, for he not only loves his little family he loves, he really loves, the Public. The Public is almost like a religion with him. At rehearsals he often admonishes us, "The Public is never wrong. If we don't entertain them, that's our fault. The Public is George all the way."

As Mr. Lester's fans, friends and fellow bean baggers know, a bean bag, in the Lester lexicon, is a regular guy while "George" (this is said slowly, while breathing deep) means something good; if something extremely good, it is "George all the way."

One of the reasons Mr. Lester loves video as he does is because, "There is a relationship here between actor and audience never attained in the theater, or motion pictures. You work with your audience almost like a friend invited over for coffee."

Mr. Lester says, "I guess it's just that I love the people and I'm glad they found out. If they'd have me, I'd marry them."

Please, Mr. Lester!

But seriously, Mr. Lester is very clever and it is very charming for me to have met someone who is almost as smart as I am.

It has been said of me that I "showed my astuteness," when I turned down a movie contract that was offered me on the grounds that I was, at the time of the offer, too inexperienced. But that was only one of the reasons for my refusal. The least of them. The real reason was I'd have been too homesick for my folks here on Broadway Open House. Especially for Mr. Lester who is a bean bag and George all the way!

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As for the BREAKFAST CLUB gang, fast-and-funny SAM COWLING has just presented his 10,000th item from the Fiction-and-Fact-from-Sam's-Almanac feature that highlights each show. (You may remember one of SAM's own favorites: "Living with your mother-in-law is like taking a bath. After a while is isn't so hot.") Sam said it. We didn't!

Pert PATSY LEE has received more than 5,000 marriage proposals since she's been on the show . . . oh-JOHNNY DESMOND, who croons a tune and makes you swoon, received this year's "Sorority Sweetheart" award . . . "Aunt Fanny" FRAN ALLISON started her career as a school-teacher . . . and young 'un, BERNIE CHRISTIANSON, recently turned 12, has been named the "singing star of tomorrow."

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Daytime Diary

AUNT JENNY

Heard M-F, 12:15 P.M. EST, CBS

In one of Aunt Jenny's recent dramatizations, she took a sidelong look at Louis Kemp, successful in business and as head of his family despite his comparative youth. He had married Helen Barrett and prepared to run his new home as he had his old one, with the absolute conviction that he could do no wrong and that all management and decision should be left to him. When, as a result, Helen's baby is prematurely born and almost dies, Louis makes a readjustment to life—just in time to save his marriage.

BACKSTAGE WIFE

Heard M-F, 4 P.M. EST, NBC

Larry Noble, jailed for the murder of Oliver Wilson, has rid himself of the crooked lawyer provided by Rupert Barlow and hired Herbert Savage, who believes he may get Larry acquitted. Barlow, however, has not given up hope of breaking up the Nobles' marriage, and is delighted when newspapers print a picture of him at a night club with Mary, knowing that Larry has forbidden her to have anything more to do with him. Will Barlow's plan succeed in spite of Mary's love for and belief in Larry?

BIG SISTER

Heard M-F, 1 P.M. EST, CBS

Ruth Wayne finds new hope that she will win her dangerous battle with millionaire Millard Parker when psychiatrist Dr. Blanding comes to town. Even if Dr. Blanding does not become Parker's analyst, Ruth feels that this eminent man has some information about Parker's past that will help to discredit him as thoroughly as she knows he deserves to be discredited. But in this difficult situation, will Ruth emerge triumphant in time to save her marriage from ruin at Parker's hands?

BRIGHTER DAY

Heard M-F, 2:45 P.M. EST, CBS

Perturbed over Liz's unhappiness after her break with producer Nathan Eldridge, Reverend Dennis considers moving from Three Rivers. Grayling, Patsy and Babby welcome the idea, but the return of Althea from Hollywood adds a complication. Though Althea still plans to divorce Bruce Bigby, both the divorce and her screen career will have to wait, for she is going to have a baby. And housekeeper Frances Kennedy has some ideas of her own about this unhappy situation.

FRONT PAGE FARRELL

Heard M-F, 5:45 P.M. EST, NBC

David Farrell, star reporter on the New York *Daily Eagle*, becomes involved in a mystery with old-world overtones when his paper sends him out to get "The Haunted Castle Murder Mystery." Weird and ancient, the castle has been brought over from Europe stone by stone and erected near New York as a showplace, but when tragedy strikes it begins to look as if ghostly legends of murder came with the stones. Who—or what—is the "haunt" that makes the castle a place of terrible danger?

GUIDING LIGHT

Heard M-F, 1:45 P.M. EST, CBS

As Meta Bauer White stands trial for the murder of her husband, Ted White, everyone who knows her tragic story wonders what verdict the jury will report. Reporter Joe Roberts, finding himself unexpectedly concerned in the fate of the woman who only a short time ago was a stranger to him, waits uneasily as the trial progresses. So does Meta's friend Charlotte, wife of her attorney Ray Brandon. And the marriage of Meta's brother Bill begins to disintegrate as an indirect result of Meta's trouble.

HILLTOP HOUSE

Heard M-F, 3:00 P.M. EST, CBS

Teen-age Pixie, one of the parentless children of Hilltop House, is involved in an auto accident in which young Mildred Barnes, a schoolmate, is killed. Julie Paterno, Hilltop's superintendent, watches anxiously as Pixie struggles back to health and normalcy, wondering how she can help the youngster to get back on an even keel. But gradually, out of tragedy, some happiness emerges as Mr. and Mrs. Barnes, parents of the dead girl, become interested in adopting Pixie.

JUST PLAIN BILL

Heard M-F, 5:30 P.M. EST, NBC

Many years ago, a Hartville girl named Barbara Woods left her widowed father to marry a wealthy man much older than herself. Now, Barbara has come to ask Bill Davidson's advice in a perplexing problem which has grown up out of the way of life she chose for herself. In Barbara's situation Bill sees a parallel for the problem faced by his own daughter Nancy when she fled from the influence of a rich aunt to live a simpler life with Bill. How will he advise Barbara?

Here's your guide to good listening on the daytime drama circuit—plot, character, time, station information

LIFE CAN BE BEAUTFUL

Heard M-F, 3:00 P.M. EST, NBC

Night-club owner Coleman Reynolds has justified Chichi's instinctive faith in him. Although her fall from his yacht, and her resulting injury, made it look as though Coley had plotted against her, Chichi couldn't help believing that he really had been powerless to prevent the attack on her. She is delighted when later facts emerge to confirm Coley's story. Is Papa David's young adopted daughter about to fall in love with Coley, a man so much older and more worldly than she is?

LORENZO JONES

Heard M-F, 4:30 P.M. EST, NBC

Lorenzo's wife Belle becomes increasingly suspicious of Lord Egerton and his story of the Canadian fortune which he says Lorenzo is inheriting when a number of people in town invest a total of $50,000 on a tip which came from Lord Egerton by way of Lorenzo. The fact that Lorenzo himself is the richer by $10,000 doesn't soothe Belle. When she persuades Lorenzo to check up, they discover Lord Egerton and his secretary about to leave town—waiting only to lay hands on the $50,000.

MA PERKINS

Heard M-F, 1:15 P.M. EST, CBS

Just why had Spencer Grayson come back to Rushville Center? Ma and the rest of the family are certain that Fay has something to do with it, and Fay herself knows that Spencer is very much interested in her. But he is now an important, high-salaried advertising executive in New York. Is little Fay from Rushville Center the right wife for such a sophisticated man? Can she add anything to the kind of life Spencer leads? And more important—can he add anything to Fay's?

OUR GAL SUNDAY

Heard M-F, 12:45 P.M. EST, CBS

When Bruce Caulfield has finally paid for the murder of his wife, Sunday and Lord Brinthrope return from their stay in England, eager to resume the peaceful course of their life at Black Swan Hall. But Sunday is puzzled by the intense interest which her enemy, Charlotte Abbot, is taking in Philip Chandler, who is the new superintendent of the orphanage with whose welfare Sunday has been actively concerned. Have Sunday and Lord Henry returned to another dangerous situation?

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DAYTIME

PEPPER YOUNG'S FAMILY

Heard M-F, 3:30 P.M. EST, CBS

The bank robbery which has shadowed Sam Young's blameless reputation is still having repercussions. Mrs. Trent, Peggy Young Trent's mother-in-law, is being blackmailed by Gil who in turn is in danger from the thugs that he had hired to perform the robbery. Another kind of danger threatens the Young home. Edie refuses to allow her husband Andy to be confined to a sanatorium, despite the possibility that in a violent spell he may injure some member of the family.

PERRY MASON

Heard M-F, 2:15 P.M. EST, CBS

Quick thinking saves the life of Helen Hunt when Goelich, Walter Bodt's employe, discovers she is really Helen Henderson, a reporter. She manages to convince him that she has really "gone crooked" in order to protect both herself and Perry Mason's plan to trap Bodt through Goelich. But when Goelich himself is murdered, Helen's nerves almost give way as the full danger of her position emerges. If she identifies Goelich's killer, will anyone—even Perry Mason be able to save her from Bodt's vengeance?

PORTIA FACES LIFE

Heard M-F, 5:15 P.M. EST, NBC

In an effort to regain the Mannings' financial security, Portia has decided to resume her career as a lawyer. This has distressed Walter a great deal as he would like to be considered the chief breadwinner, but his salary as a reporter will not stretch far enough. In partnership with Paula Perrone, another woman lawyer, Portia undertakes a case in which the criminal elements of Parkerstown are concerned. She does not suspect that she is in greater danger than her client, until it is too late for her to help herself.

RIGHT TO HAPPINESS

Heard M-F, 3:45 P.M. EST, NBC

At last Carolyn Kramer feels there is a chance that she may win her long battle with her former husband, Dwight Kramer, for custody of their child, Skippy. As the result of an unscrupulous frame-up, which discredited Carolyn, Skippy's custody was officially granted to Dwight, but Carolyn never resigned herself to this and lately has discovered some hope that she can prove the crookedness of Dwight's lawyer, Arnold Fisk. Will this break up Dwight's marriage to Constance?

ROAD OF LIFE

Heard M-F, 3:15 P.M. EST, NBC

Dr. Jim Brent goes ahead with his experimental work at Wheelock Hospital, wondering how long he can continue to be content with his lonely widower's life, even though he has the comfort of his daughter Janie's love. However, with the coming to Merrimac of Jocelyn McLeod, Jim's activities take an unexpected turn. Young, charming and courageous, Jocelyn makes a strong personal impression on Jim. But in addition, she introduces him into the mysteriously complicated Overton family situation.

ROMANCE OF HELEN TRENT

Heard M-F, 12:30 P.M. EST, CBS

Betty Mallory, who claims to be Gil Whitney's wife, refuses to divorce him, and finally in desperation Cynthia Swanson kidnaps Betty and her daughter, Molly Lou, while they are on their way to Marble Hill, Georgia, to continue making a picture in which Molly Lou is playing. Taking them to a mountain cabin, Cynthia forces Betty to agree to divorce Gil. Triumphant, Cynthia believes the way is open for her marriage to Gil. But has Gil really forgotten Helen Trent?

ROSEMARY

Heard M-F, 11:45 A.M. EST, CBS

Bill Roberts is a young man who has been through a bad illness in more ways than one. His infatuation for Blanche Weatherby had almost as bad an effect on his mind as the accident, which may have crippled him for life, had on his body. Now, however, he and Rosemary are trying to take up their life together once more, leaving the unhappy months in New York City behind them, and returning to Springdale, close to Rosemary's family, where they were once so happy.

SECOND MRS. BURTON

Heard M-F, 2 P.M. EST, CBS

In spite of the advice given her by Stan and Terry, Stan's mother falls deeper and deeper into the conniving hands of Rupert Gorham, a confidence man with an elaborate plan for getting hold of Mrs. Burton's money. But Gorham's plans don't include murder. When Ralph Kirkland is accidentally killed he manages to frame young Elizabeth Miller, a friend of the Burtons'. As Elizabeth's trial progresses, Mrs. Burton at long last realizes the true depths of her foolishness. Is it too late?

STELLA DALLAS

Heard M-F, 4:15 P.M. EST, NBC

After Phil Baxter's recovery from the shot which almost killed him, Stella puts aside her marriage plans and returns to running her sewing shop. One day a man appears to leave an envelope addressed to Myron Grosvenor, a wealthy and prominent relative of the Grosvenor family into which Stella's daughter Laurel married. Shortly afterward a girl named Leona Ransom comes to Stella with a suspicious story. What is the relationship between Myron, Leona, and Leona's beautiful sister Rosalie?

THIS IS NORA DRAKE

Heard M-F, 2:30 P.M. EST, CBS

While nurse Nora Drake and Dr. Robert Seargent are falling in love, several forces combine to keep them apart. Peg Martinson, long Nora's bitter enemy, has engaged unscrupulous, attractive Fred Spencer ostensibly as a chauffeur, but in reality is using him to get evidence which can be used to ruin Nora. Peg does not know that Spencer has made his own plans. And Seargent has become convinced that his former wife, Vivian, will make good her threat to ruin their daughter's life if he marries Nora.

DIARY

WE LOVE AND LEARN

Heard M-F, 1:45 P.M. EST, NBC

Peter Cole was a successful architect, married to a socially prominent heiress, with a son who was being brought up to know all the "right" families—until reporter Mike Green stumbled on the true story of his life. When Mike learned that old Pop Kolnasky was the disowned father of Peter Cole, and that Peter was not the scion of an old American family as he snobbishly claimed to be, Mike's sense of justice forced Peter Cole to make some important changes in his way of life.

WENDY WARREN

Heard M-F, 12 Noon EST, CBS

Wendy didn't believe it would actually happen—and neither, perhaps, did Don Smith—but the fact remains that Don did get himself married to Kay Clement. Resolutely putting an end of all romantic thoughts of Don, Wendy continues working with him on the paper, still on the track of the syndicate whose exposure will mean such a great story. And a new anxiety comes into her life when her father hears news of her old friend Mark Douglas, who disappeared while on secret government work.

WHEN A GIRL MARRIES

Heard M-F, 5 P.M. EST, NBC

After becoming involved, though innocently, in an oil stock swindle, Harry Davis has been struggling to pay back the investors to whom he believed he was responsible. Faced with the problem of rebuilding security for their little family, Joan and Harry are driven to a terrible decision. Joan takes the children home to her mother's house until Harry can get back on his feet. Mrs. Field has never respected Harry. Is this her chance to thrust him out of Joan's life?

YOUNG DOCTOR MALONE

Heard M-F, 1:30 P.M. EST, CBS

While matters come to a head between Anne Malone and her ill and estranged husband Dr. Jerry Malone, Sam Williams, who still hopes to marry Anne some day, returns to Three Oaks. There he finds his own problems complicated by the affair between his headstrong son Gene and young Crystal Gates, daughter of the town ne'er-do-well. As Sam's respect and affection for Crystal increase, he wonders if Gene's strange bitterness of mind will ruin this girl's life in a way she cannot anticipate.

YOUNG WIDDER BROWN

Heard M-F, 4:45 P.M. EST, NBC

The rich widower, Horace Steele, and his daughter Jacqueline, present Ellen with a problem which she feels unable to solve, and she calls on her friend Bruce Weldon for help. In spite of Bruce's warnings, however, Ellen cannot believe that New York socialite Lita Haddon is so determined to marry Horace that she is mentally unbalanced by her obsession. Only in the face of actual tragedy does Ellen realize that Bruce was right, when in a fit of insane jealousy Lita shoots and kills Horace.

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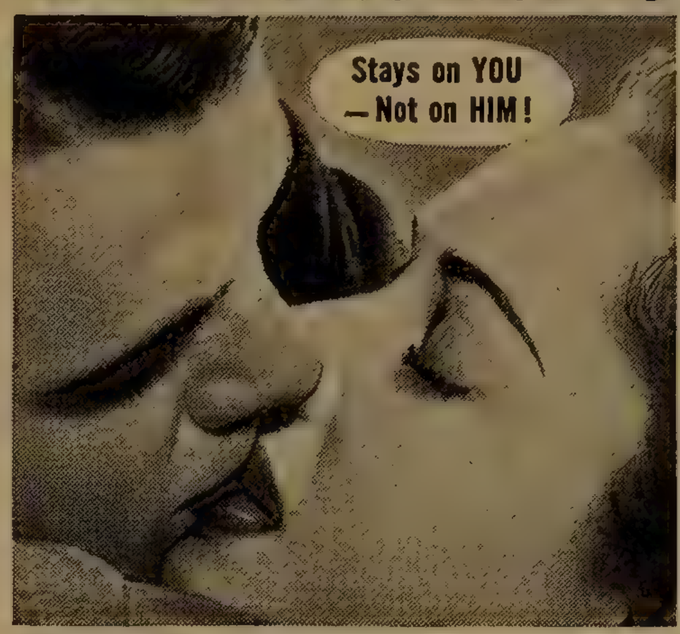

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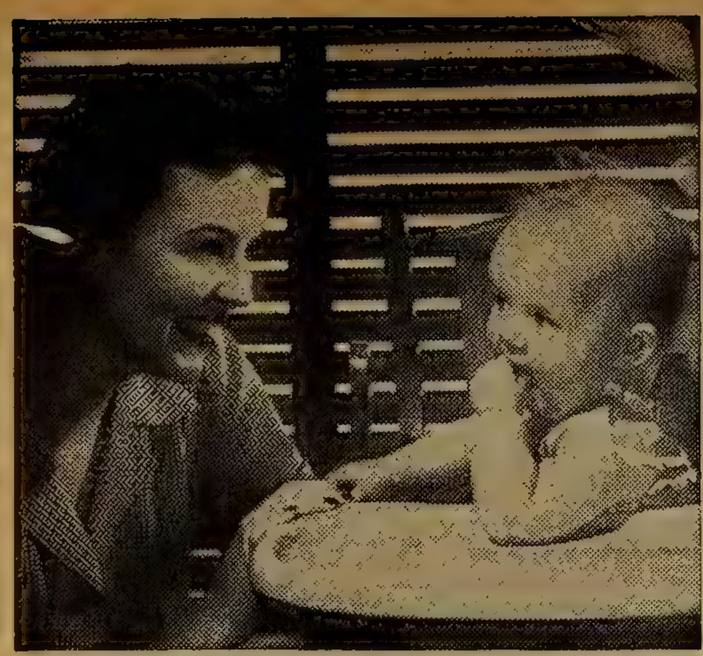

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It's not a simple job to raise a healthy, happy baby. When baby is cranky and irritable you fret and worry—and then you can't do a good job. But if you can have expert advice, available at all times, you know what to do and you eliminate worry.

Your baby may have his own doctor, but there are many ways in which you can help him by knowing how to handle the many *everyday* problems that constantly confront you.

Here is your opportunity to get expert advice from someone who really knows about babies and small children. In his book, *How to Raise Your Baby,* Dr. Allan Roy Dafoe, the famous "quintuplet" doctor, gives you valuable information you need to know about your child.

Dr. Dafoe gives you valuable suggestions for preventing diphtheria, infantile paralysis, smallpox, scarlet fever, tuberculosis and other common ailments. He also discusses the nervous child, the shy child as well as jealousy in children. Dr. Dafoe tells you how to care for your children, year-by-year, from the very first year through the fifth year. Tells you what they should be able to do each year —how they should act, talk, walk, play, etc.

It is your duty as a mother to read as much about babies as possible—and to learn what makes them "tick." With Dr. Dafoe's book close at hand, you can face each day with greater confidence and assurance. The price of this helpful book is only 50¢ postpaid—while they last. Don't wait another minute—mail coupon for your copy—today.

Contents: *About Quintuplets—Twins and Premature Babies . . . The Newborn Infant —How it Should be Fed . . . Feeding the Growing Baby . . . Sleep—How Much a Child Needs...Early Training in Toilet Habits... Growth of the Child . . . Sunshine and Vitamins . . . Clothing and Health . . . Summer Care and Feeding . . . Guarding Against Illness and Injuries . . . When the Child is Backward or Nervous . . . One to Five-Year-Olds—Care and Growth . . . Training Hints as Child Grows Up.*

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R
M

POETRY

(*Continued from page* 76)

TO WHISKERS McTAVISH

A Scottish gentlemen with a short life
but a long personality
A touseled head with ears alert for news
And curiosity four times your size,
A speaking tail which radio'd a world
The sentiment of keen appraising eyes.

Scotch as your name and canny in your love
When once you gave, it was no niggard's share
And we who knew you best find memory
Poor substitute upon your empty chair.

Whiskers McTavish, gentleman and friend,
Though all too brief your span of life might be,
From that canine Elysium where you frisk,
Look back and say, "They still remember me!"

—Alice R. McKeon

FLOOR WHACKS

I'll convince her some day, I expect,
Despite her conservative views,
That she'll get the same startling effect
By waxing the soles of my shoes!

—Leonard K. Schiff

VINTAGE—AGED

Memories
Steeped in time
Become a mellow brew;
And so, like thick rich wine
Grown ancient,
Are a sweet
And satisfying liquor
To soothe
A parched and throbbing palate
Grown feverish with
Loneliness.

—Eugene White

THE ORGAN GRINDER

Is he a brigand? or a movie clown?
Bandannaed, mustachios, pomaded hair,
Fierce twinkling eyes that squint as he leans down
To grind his organ's rusty ballad fare.
How do you do, dear Mr. Yesterday;
Your chained grimacer, doffing cap for coins
Thrown by these shouting boys, cannot unsay
The fact that you have stepped from ancient loins:
Perhaps the last—the lonely troubador
Who once "neath ivied casement tuned the lute";
Perhaps besatined bard who sang before
Prince Chivalry in storybooks now mute:
Romance, why wander wastes of cynic earth?
We sigh or smile: Is that all beauty's worth?

—Cullen Jones

VERMONT TONGUE

Here in our granite hills our words are rocky,
Like stones that push up through old pasture sod;
A fat man, here, is not obese—he's "stocky,"
And no one is insane, but merely "odd."

We "set" our bread, and "knock" a cake together,
We "make it do" by piecing, "eke" it out;
To speak of "mares' tails" is to speak of weather,
We don't surmise—we "guess" if half in doubt.

To us, no one's courageous, he is "gritty,"
We "purge" and "trudge," we "pinch" and "stomp" and "plunk";
We do not use the pretty term "woods kitty,"
But call the creature—or the man—a "skunk."

Although we *do* say that our brooks "meander,"
We rarely use such soft words hereabout . . .
Our stony talk should not arouse men's "dander"
It's the granite in our blood stream cropping out.

—Gertrude Lyon Sylvester

"No Make-Believe Here!"

say thousands of regular listeners to radio's "My True Story". That's because "My True Story" is not just another radio program with made-up characters and situations. It's a refreshingly different slice of real, everyday life, lived by the kind of people you know and see all the time. Here —direct from the files of True Story Magazine—you'll find the answers to countless problems . . . hope, fear, jealousy, love and many others.

TUNE IN

"MY TRUE STORY"

AMERICAN BROADCASTING STATIONS

The following stores carry the Cambrooke suit ® featured on page 44. The stores starred also carry the Nan Buntly suit on page 45.

*Akron, Ohio.....Polsky's
*Boise, Idaho.....C. C. Anderson
*Boston, Mass. .....Jordan Marsh
Baltimore, Md. .....O'Neill's
Butler, Pa.....Troutman's
Cincinnati, Ohio .....Rollman's
Cleveland, Ohio.....Sterling-Lindner-Davis
Columbus, Ohio..Morehouse-Fashion Store
Connellsville, Pa.....Troutman's
*Dallas, Texas .....Titche-Goettinger
Dubois, Pa.....Troutman's
Easton, Pa.....Laubach's
Grand Rapids, Mich.....Herpolsheimer's
*Great Falls, Mont.....The Paris Co.
*Greensboro, N. C.....Meyer's
Greensburg, Pa. .....Troutman's
*Harrisburg, Pa.....Pomeroy's
*Indiana, Pa.....Troutman's
Jackson, Mich. .....Field's
*Kansas City, Mo.....Peck's
*Lake Charles, La.....Muller's
Latrobe, Pa. .....Reed's
Lebanon, Pa.....The Bon Ton
Lowell, Mass.....The Bon Marche
Lynchburg, Va.....Guggenheimer's
Malden, Mass.....Joslin's
*Minneapolis, Minn.....Donaldson's
Muskegon, Mich....Hardy-Herpolsheimer's
New York City.....Gertz, Jamaica
*Paterson, N. J.....Quackenbush's
Pontiac, Mich.....Waite's
Pottsville, Pa.....Pomeroy's
*Reading, Pa. .....Pomeroy's
San Antonio, Texas.....Joske's of Texas
*Savannah, Ga.....Levy's
Seattle, Wash. .....The Bon Marche
Northgate, Wash.....The Bon Marche
Everett, Wash. .....The Bon Marche
*Spokane, Wash.....The Bon Marche
Springfield, Mo.....Heer's
St. Paul, Minn.....The Golden Rule
*St. Petersburg, Fla.....Maas Brothers
Syracuse, N. Y.....Dey Brothers
*Tacoma, Wash. .....Fisher's
*Tampa, Fla.....Maas Brothers
Warren, Pa. .....Metzger-Wright
Waterloo, Iowa.....Black's
*Wilkes-Barre, Pa.....Pomeroy's
*Yakima, Wash.....Barnes-Woodin

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These Exquisite Doehla Greeting Card and Stationery Assortments Sell on Sight!

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Makes Money—and Friends Too

"The cards were so attractive they sold on sight. Friends gave orders unhesitatingly. I'm making friends, aside from my regular duties." —Mary Pasciucco, Brooklyn, N. Y.

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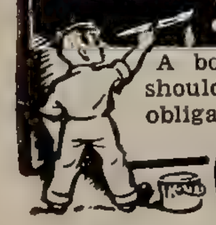

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FREE BOOK

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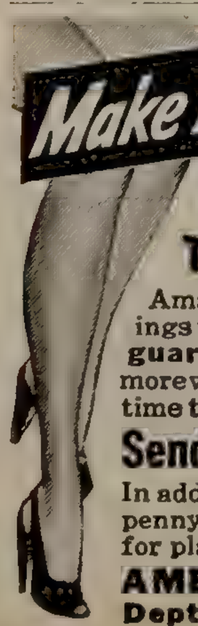
Until I discovered Dr. D. D. Dennis' amazingly fast relief—D. D. D. Prescription. World popular, this pure, cooling, liquid medication speeds peace and comfort from cruel itching caused by eczema, rashes, scalp irritation, chafing, athlete's foot and other itch troubles. Greaseless, stainless. Trial bottle, 43¢. First application relieves, soothes that angry red itch or money back. Ask druggist for D. D. D. Prescription.

Make Money Introduce NYLONS THAT WON'T RUN!



Amazing! Beautiful, sheer Nylon stockings with new patented non-run stitch . . . **guaranteed RUN-PROOF!** Many times more wear per pair. Make good money in spare time taking orders from friends, neighbors.

Send Name for FREE STOCKING

In addition, get personal Nylons without one penny cost. Hurry! Send name and address for plan and actual sample stocking FREE!

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INFORMATION

FOR YOUR INFORMATION—If there's something you want to know about radio and television, write to Information Booth, RADIO TELEVISION MIRROR, 205 E. 42nd St., New York 17, N. Y. We'll answer if we can either in Information Booth or by mail—but be sure to sign your full name and address and attach this box to your letter.

MASTER DETECTIVE

LON CLARK

Dear Editor:
I would like to see a picture of the actor who plays the title role of Nick Carter. Where was he born and is he married?
Brooklyn, N. Y. Miss T. W.

Lon Clark, who plays Mutual's master detective, was born in Frost, Minnesota, in 1911. An accomplished saxophonist, Clark also sang professionally and it was while appearing with the Cincinnati Summer Opera that he met his wife. The Clarks are the parents of two sons.

FROM HILLTOP TO HOLLYWOOD

LAMONT JOHNSON

Dear Editor:
Please tell me the name of the actor who played Mike in Hilltop House. What is he doing now?
Chicago, Ill. Mrs. T. F.

Lamont Johnson, who also was heard as Christopher Manning in Portia Faces Life, has gone West for movie work.

MERRY MORTICIAN

JOHN BROWN

Dear Editor:
Will you please give me some information on Digger O'Dell, the friendly undertaker on The Life of Riley. What other programs does he appear on?
Ogden, Utah Mrs. A. P. H.

Actor John Brown was born in England in 1904. At sixteen, he accepted a job in a mortuary and was so horrified by the sight of his first corpse that he left without waiting for payment. With his wife, a former actress, and two children, he lives in California where he is currently appearing as Al in My Friend Irma. Other radio credits include the Fred Allen and Jack Benny shows. His favorite song, naturally, "John Brown's Body."

VERSATILE VENTRILOQUIST

PAUL WINCHELL

Dear Editor:
I have heard that Paul Winchell used to be a sculptor. Is that true?
Los Angeles, Calif. V. C. B.

Yes. It was through his sculpture that he became interested in making puppets, which in turn led to puppetry itself and, ultimately, ventriloquism. His partner, Jerry Mahoney, was created when Paul was only seventeen. Today Jerry has a room of his own in the Winchell household and Paul's daughter Stephanie, four, seems to regard him as a brother.

BOOTH

Step up, ask your questions—
we'll try to find the answers

MYSTERY AND MIRTH

Dear Editor:
I would like to know who plays Oriole on the Beulah (radio) show and who the host is on Inner Sanctum.
New York, N. Y. L. G.

Ruby Dandridge is heard as Oriole and Paul McGrath plays the eerie-voiced host.

TURNABOUT

Dear Editor:
How long has Jane Wilson been with Fred Waring? I remember her from his radio program and think she has a lovely voice.
Las Vegas, Nev. Mrs. G. A.

Jane got her job as a singer because reporting made her nervous. In 1939, as a cub reporter for an Ohio paper, she interviewed Fred Waring and he relieved the tension by asking her questions instead. He found she could sing, gave her an audition and made her a permanent member of the show.

JANE WILSON

BUT NOT FORGOTTEN

Dear Editor:
I would be very grateful if you could tell me what has become of Betty Winkler and George Keane since they left the cast of Rosemary. Who are their replacements?
Iron Mountain, Mich. Miss T. B.

The parts of Rosemary and Bill Roberts are now being taken by Virginia Kaye and Robert Haag. George Keane left New York for reasons of health and, of course, his wife Betty accompanied him.

BETTY WINKLER

HANDSOME LANSON

Dear Editor:
Could you please give me some information about Snooky Lanson, the singer on the Hit Parade. Where was he born, how did he get his name and is he married?
Bronx, N. Y. Miss G. V.

Snooky (Roy S.) Lanson was born in Memphis, Tennessee. He sang before he could talk and, at the age of two, he picked up a then popular Irving Berlin tune, "Snookey Ookums," and inadvertently changed his name. He is married and the father of a five-year-old son and two-year-old daughter.

SNOOKY LANSON

TALENTED

Dear Editor:
I have been wondering about the actor who plays Wear on the Versatile Varieties television show. Who is he and is he on any other shows?
Middlebury, Vt. P. R.

He's Merrill E. Joels, well-known stage and radio personality. He created the character and, in addition, he is heard but not seen as the program's announcer. Mr. Joels has been in show business for over twenty years and has been on more than fifty radio programs besides narrating children's records and film shorts.

MERRILL JOELS

FREE to STOUT WOMEN

Merely mail coupon for FREE Money-Saving 100-page Style Book. Sizes 38 to 60, styled by experts who know how to slenderize stout women. Suits, dresses, coats, hats, shoes, underwear and corsets—all low priced. Mail the coupon now.

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Don't be HALF-SAFE

by VALDA SHERMAN

Many mysterious changes take place in your body as you mature. Now, the apocrine glands under your arms begin to secrete daily a new type of perspiration containing milky substances which will — if they reach your dress — cause ugly stains and clinging odor.

You'll face this problem throughout womanhood. It's not enough merely to stop the odor of this perspiration. You must now use a deodorant that stops the perspiration itself before it reaches—and ruins—your clothes.

As doctors know, not all deodorants stop both perspiration and odor. But Arrid does! It's been proved that the new cream deodorant Arrid stops underarm perspiration 1 to 3 days safely—keeps underarms dry and sweet.

Remember this, too. Arrid's antiseptic action kills odor on contact — prevents formation of odor up to 48 hours and keeps you "shower-bath" fresh. And it's safe for skin —safe for fabrics.

So, don't be half-safe. Don't risk your happiness with half-safe deodorants. *Be Arrid-safe! Use Arrid to be sure.* Arrid with Creamogen will not dry out, and it's so pleasant and easy to apply. Get Arrid today.

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Safe for face, arms, legs. Good stores, or send $1.10 to Jordeau Inc., South Orange, N. J.

Mail this AD for Products to Test in YOUR HOME FREE!

Send no Money—just mail this ad with your name and address. We send you *Absolutely Free* full-size food, household products. Try them, show friends big colorful catalog. Earn big income, even in spare time, with over 200 products — groceries, home products, jewelry, brushes, etc. No money, no experience needed. We give you credit. Mail this ad with your name. ZANOL, Richmond St. Dept. 9036-B, Cincinnati 3, Ohio

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Turn your spare time into cash. Show Midwest All-Occasion Cards to friends. They'll buy 21-card big value $1 Assortment fast. Your profit up to 50c! EXCLUSIVE Secret Pal, Eastern Star Cards. Also Pop-Up Books, Scented Stationery, other money-makers. CASH BONUS. Party Plan. Club fund-raising plan, too. Get Samples on approval. Write at once.

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Please rush FREE FACTS and Sample Lesson Pages.

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Just sell 100 gorgeous $1 Assortments. Make up to 50c per box on quick sales! Also show Gift Wraps, Stationery, Novel Assortments, Humorous, Children's Book, brand new Birds and Wildflowers Book, Address Book, many more fast-selling items including gift items for all members of the family. No experience needed. FREE Booklet shows you how! **Extra Profit Bonus Plan!** Write now for SAMPLES ON APPROVAL to start earning at once . . . SEND NO MONEY.

PHILLIPS CARD CO.
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Newton, Mass.

ACT TODAY!

The Truth About Color TV

(*Continued from page* 33)

radiance, that amazing clarity. At times, too, color television gives the illusion of depth. It's real life color with a mysterious added something—call it a vibrancy. When you see it you will understand.

This brings up the question: when *are* you going to see it? There is no easy, pat answer. It's quite a story, the struggle now going on in the television industry.

The two titans of broadcasting, RCA (parent company of NBC) and CBS are met in mortal combat. Both sides are bent on winning. This being impossible, it's a good fight to watch. How it is resolved will affect every one of us with the slightest interest in television.

It looked last fall as if we were going to have color television by Christmas. Sponsored and everything. In October the Federal Communications Commission, after a year of examining all competing color processes, gave the CBS system its blessing. After ten years in the laboratory, it looked as if color TV had come out for good. The CBS picture "is most satisfactory from the point of view of texture, color fidelity and contrast," said the FCC. Moreover, "receivers and station equipment are simple to handle."

RCA, which earnestly wants to see its color picture adopted and Columbia's picture rejected, decided to fight the FCC. Its picture had been called poor and fuzzy. The FCC said it contained a "time error" that contaminated the colors. "That's only your opinion," raged RCA (or words to that effect) and went straight to Federal Court. Down came an injunction, restraining CBS from telecasting color on a regular or commercial basis. (Demonstrations are continuing, however).

Back to the lab went RCA's engineers. A few weeks after they'd obtained the injunction, RCA men came up with a new color tube. The press (but not the FCC) was invited to view it. A New York *Herald-Tribune* reporter said that RCA's new color picture was better than its old one, but still not up to the CBS picture. Meanwhile, the judges in Chicago went on examining the case. As of this writing, that is where the controversy stands. Now let's see why such a battle is going on and what the stakes are. Key to the conflict is the inherent differences in the competing color systems.

Granted, the CBS system gives a better picture. But the system has its weak points. Chief of these is that it is no way "compatible" with existing TV sets. Should the CBS system be adopted as standard, you could not receive colorcasts, even in black and white. And your set wouldn't fetch a very pretty price at the second hand store.

RCA's system, despite the alleged poor quality of its picture, is perfectly compatible with the set you now own. NBC could send out a show in color and you'd receive it very nicely in black and white. If you bought a "converter," you'd receive it in color (assuming it was being *sent* in color, mind you.)

Now comes another flaw in the RCA case. It has not yet got around to making a decent converter. The FCC "First Report" says that at no time was a "practical converter" demonstrated by RCA. This, as you can see, offsets RCA's advantage of compatibility.

The CBS color system admits to being completely incompatible. Its adoption would require your buying two fairly expensive gadgets for your present set. First, an "adapter." This would enable you to receive color shows in black and white. But should you want to see them in color (as who wouldn't?) you'd have to buy a device to fit over your screen, a "converter."

The adapter would cost you from thirty to fifty dollars. The converter comes a little higher, seventy-five to one hundred dollars, plus an installation fee. Adding this to the price you paid for your set originally, you can see that home entertainment comes pretty high.

A third alternative may be considered: You can buy a companion set with a second picture tube. This will cost somewhat more than the combined cost of an adapter and a converter. But it looks prettier. Converters are ugly gadgets.

Once a set has been converted for color it can still get regular black and white programs—simply by switching off the converter. At the time the court injunction came, some set manufacturers already were making adapters and converters. CBS provided all manufacturers with charts and drawings for this purpose a year ago. RCA refused flatly to go into production on these color devices, however. And RCA, as you know, is the largest and most powerful TV manufacturer in the land.

Within a short time, color will come to the consumer more cheaply. Sets can be bought with built-in adapters. An RCA engineer admitted at an FCC hearing that an adapter could be installed in the factory at a cost of about seven dollars.

Should the CBS system become the standard—in other words, should RCA lose its court battle—you'll see a gradual obsolescence of existing equipment. Remember how it was when electric refrigerators came into vogue? The old, non-electric ice boxes got fewer and fewer. By now, they have virtually disappeared.

When asked, "Should I buy a black and white set today or wait for one that has built-in color?" Frank Stanton, president of CBS, had this to say:

"If you buy now you will enjoy the current black and white programs. On the other hand, a combination color and black-and-white set, when available, will be more compact and save you money. If, however, you decide you don't want to wait—buy a set only from a manufacturer who will give you positive assurance that the set you buy can be converted to color."

Now you know. Next question is: How long shall we have to wait for the Court to decide?

Said the New York *Times* recently: "The confusion and uncertainty over the whole immediate future of TV is going to continue in the minds of both the public and the industry for some time to come."

One of the Federal judges sitting on the case in Chicago said, "It is unthinkable that we can decide this issue in a day, a week or a month."

And a decision in Chicago will not be the end of the controversy. The is-

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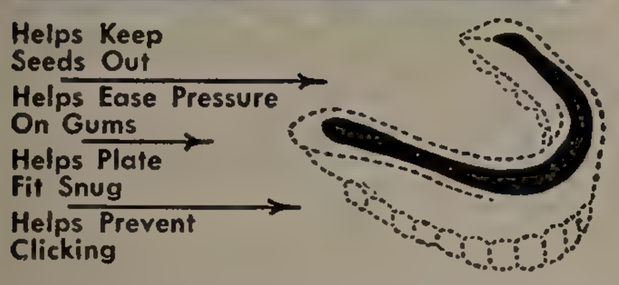

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sues are to be appealed directly to the U. S. Supreme Court. You can see what an important business this color television is!

The CBS color system, developed by brilliant, young Budapest-born Peter Goldmark, is "field sequential." RCA's is "dot-sequential.") Dr. Goldmark says it's the most flexible, is capable of using the greatest variety of equipment, is the least expensive and the most reliable way to do the job. Dr. Goldmark was inspired to invent color TV after seeing "Gone With the Wind." He has been working on the project for the past ten years, under CBS auspices. An earnest, bespectacled chap who plays the 'cello for relaxation, Dr. Goldmark is highly respected in the "trade." When folks in the business gather to talk shop, you often heard it said, "If the RCA system were better, Peter Goldmark would have thought of it."

It cannot be said that RCA's arguments lack appeal, however. "Taking CBS's own story of ten years' research," said a recent RCA statement, "it has yet to overcome the problem of incompatibility. . . . Compatibility . . . should be dealt with as a research expense of the company which sponsors a color system. It should not be dealt with at the expense of the public."

Should the CBS system become standard, RCA maintains that the public will be forced to spend half a billion dollars on adapters and converters.

The CBS attitude is: Our system will win eventually and the longer color TV is postponed the more it will cost the public. Delay merely means that the present nine million sets will grow to twelve or fourteen millions by the time a decision on color is reached. That means three to five million more converters, more adapters.

"This is the very injury the FCC aimed to avoid by making its decision when it did, rather than delay it for some time as requested by RCA and other manufacturers."

And so the struggle goes on, as 800,000 television sets roll off the assembly lines each month. Plainly, time is of the essence. It involves your pocketbook and mine.

Recently Frank Stanton of CBS was asked when he thought color television would be universal. His answer was weighted with "if's." In substance, *if* the ultimate court decision does not go against CBS, *if* rearmament doesn't absorb the electronics industry, *if* there are no material shortages, then you may see all stations telecasting in color by the end of 1952.

No matter when it comes, no matter whose system is adopted, I can assure you that color television will be well worth the waiting.

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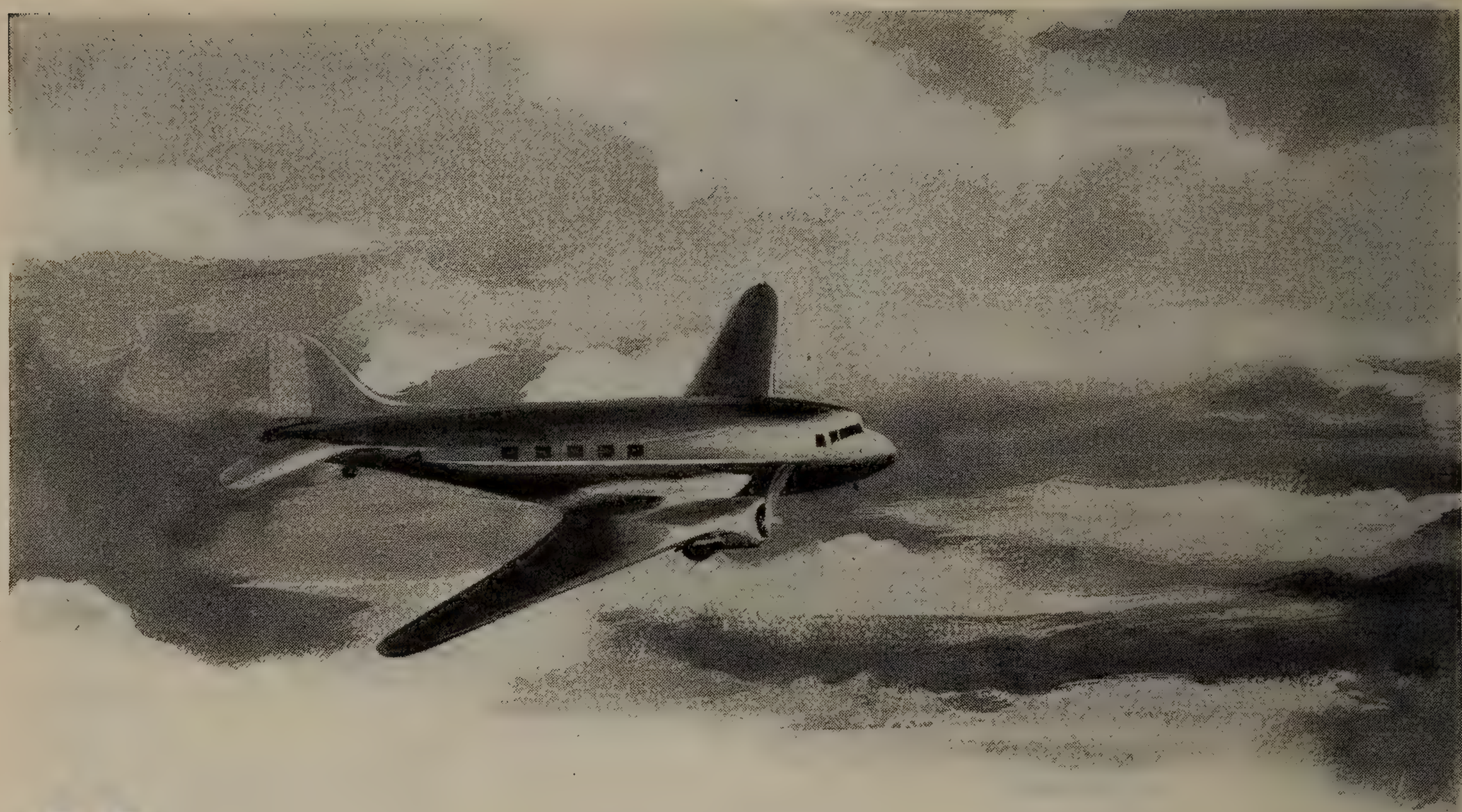

HOMECOMING

The longings of the heart sometimes exceed the limits of time and place but, as Liz Dennis eventually discovered, their fulfillment lies closer by

EDITOR'S NOTE: *When the Dennises of The Brighter Day lived in Three Rivers, Liz's friendship with Sam Winship very nearly blossomed into the romantic love which was already in Sam's heart. Coming as it did at the end of Liz's almost shattering love affair with Hollywood producer Nathan Eldridge, it never really grew into the kind of relationship which Liz knew she must have for marriage. But she did know, too, that although she would try to bury the memory of Nathan, the memory of Sam would remain with her always.*

For the first few hours after Elizabeth got back from Hollywood, she thought everything was going to be all right. It was all so wonderfully the same. Three Rivers itself, and Papa and the kids—even though one of the first things Patsy said was: "You'll be so used to glamor now, this old place is going to seem very dull."

Liz laughed. "Do you think everyone in Hollywood rolls in mink and diamonds, darling? There are plenty of plain, everyday people there too. Marcia and Ben have a house just like—well, not like this, I do admit it's newer and fancier, but it's a plain house with plain people in it. Just like us."

"Well of course, that's logical. Marcia being our sister, she'd live much the way we live. I was thinking of those others—the ones Althea will be going around with. I don't really think the motion picture is the greatest art form we have today—but one can't help being curious. If Althea's (*Continued on page* 102)

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(*Continued from page* 100)

going to be a big star she'll be one of the ones in mink and diamonds, won't she? And you, Liz—what about all those wonderful people you met? Mr. Eldridge, for instance—"

In the mirror, Liz watched her own face go white to the lips.

As she started to answer the shrill of the telephone offered an excuse for changing the subject. It turned out to be Sam Winship, calling to welcome Elizabeth home. "And don't hurry about getting back to work," he added. "I can struggle along without my secretary for maybe—" he laughed a little—"maybe about one day longer."

"I wouldn't think of it, Sam. I'll be down tomorrow morning. It's not as though I'd been to the moon and back. California's no distance from Iowa, these days—"

Sam's voice sounded restrained. "I hope you're glad to be back, Elizabeth."

Oh, thought Liz, my letters! Papa must have read parts of my letters to Sam! Sam will have guessed about Nathan, I know it! Would he guess also that one of the reasons she was so glad to be back was that his friendship gave her safety?

She was tired now, too tired to shape her face into the sparkling brightness she wanted to show the family. She could see when she rejoined them in the living room that her gay mask was beginning to slip. Better to excuse herself now, plead a traveler's weariness, and go upstairs alone.

Turning on the dim night-light, she drew the suitcase out of the closet and unlocked it. There were so few things; she'd planned only to stay a week or two, just long enough to get Althea settled with Ben and Marcia and see her safely through her first days as a starlet-in-training. How relieved she'd been to learn that Althea, being a beauty-contest winner and not an actress, would have to spend a good part of her time in class, learning to act! Not that Althea had ever been wild; but she was so pretty. Even in Hollywood, she was a pretty girl. "In fact it's I who stand out, Papa," Liz had written home in one of her first letters. "Plain girls here are something of a rarity . . ."

This blue linen. Liz smoothed the dress on its hanger and bent down again to the suitcase. She'd been wearing that the day Nathan Eldridge asked her to come to his office to talk about Althea's career. Althea had brought the message home to her . . . her great eyes blazing with excitement.

Liz knew, when she finally sat beside the great gleaming expanse of his desk waiting for him to raise his head from the papers he was studying, that he knew a great deal about her. "And we're even," she thought, "because I know a great deal about him. The things Althea and Ben have told me, his work, his talent— But none of it is important. The important things I'll have to find out for myself . . ." Nathan Eldridge looked up at her finally, and with that look her random, nervous little thoughts stopped short, as though he had reached over and switched them off. In their place came a queer, unnatural calm, a waiting calm . . . Something was going to happen to her. Something that had never happened before. Something terrible and wonderful and inevitable. And Nathan Eldridge's blue eyes told her plainly, for all her inexperience, that it was also happening to him.

Strange that in so unfamiliar a situation Elizabeth Dennis had been so at ease. That was because Nathan led, and she was content and delighted to follow. She had known at once that Althea was merely a pretext for this meeting—Althea's contract, and what Hollywood might do to the youngster from Three Rivers, and whether Liz wanted her sister to work and live as she would have to, seemed all at once not very important. It was the first time Liz had found her own sensations, her own preoccupations more important than her family responsibilities, but there was no conflict because Nathan had made her important. Althea, this once, would have to take care of her own affairs. Liz had no time or energy to think of anything but herself and Nathan, and what was going to happen to them . . .

They had slipped easily from Althea into talk about themselves. "Need we pretend with one another?" Nathan had asked, directly. "Althea is no special problem. There are people here who can help her—help her to help herself, if I know Althea. It's you I'm concerned with Elizabeth Dennis. I have to . . . I must get to know you. I feel it may be terribly important to both of us."

"Yes," she had answered. "To both of us." And had waited for Nathan to make the plans. He was the busy one. He was the one who made the situation. If that vital current had come only from him to her, and had not gone back to him again, there would have been nothing. She would have wondered, and thought about him, and disciplined herself to forget that strangely abandoned moment in the projection room. And gone home to the family, to Sam, to Three Rivers. Without him, there would have been nothing. But with him . . . with Nathan, there was an eager, joyful, and yet fearful new Elizabeth. A tall, slim girl whose eyes were no longer cool and rather remote, whose body tensed whenever the phone rang. Who went compliantly when Nathan's car came for her, to wait for him in restaurants or beside the swimming pool on his small, perfect estate. Who danced and rode and walked with him, brought by his presence into a vivid aliveness she had never before known . . . and who, above and beyond all other things, sat and talked with him for hour after breathless, sunlit hour . . . the man who said, Elizabeth. Elizabeth, there was never anything like you. I love you, Liz Dennis.

Oh, I must stop this, she thought in anguish, *I'll be ill if I let it go on. I'll finish unpacking tomorrow; I'll turn out the light and go to bed now.*

She woke more rested than she'd been in many days to the familiar sounds of the family downstairs. Oh, she had missed them! They all wanted her, loved her. And Sam . . . after she'd talked to Sam maybe the last bit of the frame would fall back into place, and she'd be safely back in the picture she'd been part of for so long.

Since Patsy firmly refused help with the dishes, saying that Liz was still on vacation, she walked down to Sam's office on Main Street. He was sitting at his desk, frowning down at a folder in the motionless concentration that was so familiar to her.

Though she had made no sound, he started up suddenly. "Liz!" he exclaimed. "I was just wondering how long it would take you to get here!"

He was smiling, warmly and happily and naturally, and Sam's smile was so rare a thing that she always liked to let

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it run its course. She had said to him once, months ago, "You never smile. I wish there were some way to make you do it more often." And he had answered, gravely, "I will from now on, Elizabeth, I know you."

She asked about Sam's two children, and was warmed and delighted when he told her how much they'd missed her. "Mrs. Johnson looks after them well," he said. "But there haven't been any picnics for weeks, and you know how they loved them."

"There will be, now," Liz said sharply. "I'm home again, Sam. It's wonderful—"

"Is it, Liz? I want to know really. I have to know, Liz."

What now, she thought? What now? And then with appalled realization, *Oh, Sam . . . no! Not now—not yet!* But he was going doggedly on.

"I missed you too much, Liz. While you were here, I kept telling myself it wasn't the time. Some day, not yet, I kept thinking. But when you went I knew I had risked too much. You know what I'm trying to say, Liz?"

"I think I know. But, Sam. I—"

"I know. I haven't even given you a chance to say hello. I know it's all wrong. But I've got to do it now!" he said grimly. "If I wait, everything will fall back into the same old pattern and I may never figure out a way to break it. I made up my mind almost the day you went away, Liz, and I've got to do it the way I decided. If you must say no, say it now and get it over with, but let me speak. I don't want you coming back to work around the office. I don't want you coming on picnics with me and the kids as a big holiday treat. I want you all the time, Liz—want you as my wife."

"I think I will sit down now," Liz said shakily. But she jumped up again at once and started to pace back and forth. "Why didn't you wait, Sam? It's not fair—I can't think straight. It's the one thing I didn't expect, that you would . . . that you . . ."

"You think I'm made of wood, don't you? I'm not, Liz. Even if you hadn't gone away this would have happened one day. Do you know, have you any idea how empty my life was when you weren't even in the same town, the same state? And then your letters . . ."

Elizabeth nodded. Yes, her letters. Sam would guess from them much more than her family had gathered. She could picture Patsy, perched on Sam's desk—"Oh, and listen to *this!* Did Papa tell you this part, about Liz going to this big premiere with Nathan Eldridge himself! Why, he's head of the whole studio where Althea is! And here Liz says they went to a party together . . ." How it must have hurt him, how stupid she'd been to allow Nathan's name even once in her letters!

"So if you say no, I'll know why," he was saying.

"No? But—but I don't say no," Liz said. "That's—what you're thinking of is nothing, Sam. It's . . . over. I can't say anything now. I've got to think. I've got to talk to Papa!" she cried, and rushed like a frightened child out of the office, toward home.

She was almost frantic with fear that he wouldn't be home. But as she ran up the steps of the porch he came out and held the door for her, and in the instant before he put his arms round her Elizabeth saw how startled he was at seeing her this way. "Papa, I know it's not like me," she said breathlessly. "Don't be frightened. I'm not sick. But I've got to talk to you."

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Papa Dennis put his thin cheek against hers. "Yes," he said. "Talk to me. That's what I'm here for, my child. Will it help if I say that I have some idea already of what is troubling you?"

"Papa, how could you? I haven't said anything . . ."

"I'm not totally without worldly experience, Elizabeth. Your mother used to say that I could read between the lines almost as well as any woman. I—took the liberty of doing so with your letters. I'm quite aware that a man named Nathan Eldridge has come into your life."

Elizabeth said bitterly, "And gone out again."

"And you loved him," her father said.

"Loved him? Oh, how can you talk about such things? It was so strange, so quick, so—so complete! You wouldn't have known me, Papa. I wasn't Liz any more. I was just . . . just what he wanted me to be . . ."

"You were always Liz, you always will be," her father said. "I've always known somebody would find you, and find what was hidden in you."

Liz stared at him. "Did you know he would throw it away after he found it?"

"What happened? Can you tell me that much?"

"I can tell you everything in a few words," Liz said passionately. "He didn't want me. Oh—he loved me, Papa, I know that much. But . . . we thought of two different things when we spoke of love. He's a powerful man in his little kingdom, powerful and busy and not . . . not conventional in the way we are here. That didn't bother me; I knew he would never do anything to hurt me. He did love me. But when I said love, I meant everything. I wanted to belong to him completely. I was sure."

"And he was not?"

"He didn't even know that he wasn't. Maybe he was just afraid, Papa; nothing like this had ever happened to him either. He's been fighting so hard for so many years to achieve the position he has now. He wasn't used to—to opening his heart to another human being. He was frightened, I think, and he was afraid to act as he wanted to.

"Don't think too badly of him!" she said finally. "In the end he frightened *me*, but I know he didn't mean it as another man might have meant it. He wanted me and Althea to move away from Marcia's house, to a little house where we could live alone. He said . . . he said it was the only way we could get to know one another."

"But you knew already, Elizabeth?"

"Yes. I knew. It wasn't the house, or the suspicion that he meant to make it that—that kind of arrangement. I knew him too well for that. What frightened me away was the knowledge that he wasn't sure. If he didn't know by then, when I was so heart-and-soul certain . . ." Liz stood up abruptly and went to the window. "Papa, Sam asked me to marry him."

"Elizabeth!" he protested. "You must admit that was a most abrupt transition."

"I know, Papa. But that's exactly what Sam did to me! Is it any wonder I ran in here to you like a demented woman? Papa—what shall I do?"

"You know my sentiments about Sam, Elizabeth. Nothing would make me happier than to welcome him into the family . . . as long as my Elizabeth was equally happy."

"I didn't say anything to him, Papa. I do love Sam—you know that. But I guess I need time to forget, and time to give Sam and myself a chance. Whatever we might have, it won't be tremendous. It will be . . . quiet, and right. And peaceful. I think when—when I'm all purged of this other thing, that's what I'd really want and need."

"I'm afraid it's not so simple, my child," he said soberly. "You were so upset when you came in that I didn't find the courage to give this to you." He handed her a yellow envelope. "It came while you were out."

Liz recoiled as though he were handing her a live snake. No, she thought; I won't touch it. Not now, in the first peace of mind I've known since Nathan . . . *Nathan!* I won't be drawn back—I won't! But her hand, obeying a deeper, more insistent command, reached out and took the envelope and tore it open. She read the message and handed it to her father. He nodded.

"This may be the answer to everything," he said. "You may realize that if you made any mistake at all it was in running away from the one you love most deeply . . ."

"But nothing can come of it, Papa. *Nothing can come of it!*"

She went out, forgetting to close the door, and after a time her father too went upstairs to his room, so troubled that he forgot to take the telegram with him. Patsy found it on the floor when she went in a little while later, and read it almost before she realized that she shouldn't. "But if I hadn't, how would we have known to get your room ready?" she argued when she waylaid Grayling on his way into the house and told him.

Even Babby had to be told the contents of the telegram, though her excitement, Patsy said rebukingly, was indecent. So by dinner time, without a word from Liz or Papa Dennis, the household was prepared for a guest, and everyone in it knew the words of the telegram by heart. "Arriving Three Rivers late Wednesday, Nathan."

"And the worst of it is, Sam's coming!" Patsy told Grayling. "He's been invited for the longest time for the night after Liz got home. I can't take it on myself to put him off."

"Don't think of it. Let it all boil up in one fell swoop," her brother advised. "Get it over with."

"Your figures of speech are mixed, but I agree with your sentiments. But oh, Grayling! Liz—she's so not herself!" Grayling opened his lips, and Patsy said instantly, "Grayling, if you say 'then who is she?' I'll—I'll cut down on your portions tonight!"

It was just as well that Patsy didn't have to make good on her threat, she thought later as she and Babby brought filled plates to the table and took them away again only a trifle emptier. Nobody at all was eating! She and Grayling and Babby were too excited, and Papa was too sad, and Sam was too conscious that something was wrong—though he didn't know what, yet, Patsy was sure. And Liz . . . Liz made a gallant effort, but finally gave up and said she would just have coffee, please.

After dinner, Sam and Liz went out on the porch, and the rest of the family scattered. Usually it was different; they all sat around and talked, the ones who didn't have dates . . . Sam, smiling in the darkness, commented on the sudden lack of Dennises. "Such tact, and at the wrong time too," he said. "I'd feel more comfortable having them all around me in the customary manner—"

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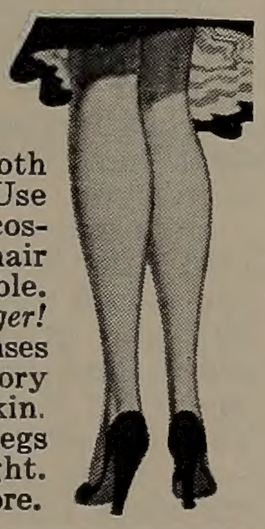

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"Sam, it's not tact," Liz said. "I should have told you before. It's worse than anything. Oh, Sam. Nathan's coming."

"Oh," he said. He didn't ask any questions; no why or how or what will happen. Nothing. After a time Liz said painfully, "I'd like to say something about it, Sam, but I just don't know what to say—I don't know what's going to happen or where I go from here. Or where you go, or any of us. He has no right to do this!" she burst out. "He's giving me no chance at all!"

Sam said gravely, "He has every right. He loves you."

"Sam, I want to tell you—"

"No!" he said sharply. He got up from the swing and looked down at her. "I don't want to know anything. It's enough that I know there's a man who can reach into your life and shake it and twist it and make it come out . . . his way. I'm not strong enough for us both, Liz, not in this particular problem. Whatever there is or was or will be between you and him, I can't risk knowing about it. Just remember that I love you. I always will." His hand dropped to her shoulder. "Liz . . . there's a cab pulling up next door. The driver probably made a mistake. It's too late for anyone else."

The blood began to pound in Liz's ears. It was so unreal, so impossible... that Nathan should be here, getting out of the taxi, carrying his small bag up the driveway. His foot was on the lowest porch step before she finally acknowledged his reality and stood up. He didn't see her, only apparently a dim figure to which he said, "I beg your pardon. I'm looking for the Dennis. . ." She went a few steps toward him, into the light, and he said in a different voice, "Liz. It's you." Then with the inevitable force that always operated when they were together, before she even realized what was happening, she was in his arms.

I must stop shaking like this, she thought. I must control myself . . . but incredulously she realized that it was Nathan who was trembling. "He needs me. He came because he needs me!" she thought. For the first time it was not Nathan who held her in her arms, but she who held Nathan. . . . All her resentment, all her anger were wiped away by that need.

But all the time she knew that Sam was there. She stepped back after what seemed like a long time, but was actually, she knew, only a few seconds, and turned to Sam and introduced them. "Papa would be proud," she thought, hearing how calm she sounded. But that it was a tenuous control she knew very well, and when Sam said he was just leaving she had a moment of frantic fear. "He can't," she thought, and then "Of course, he must. But then I'll be alone with Nathan . . . and I haven't had time to think!"

But what thinking had she ever done when Nathan was with her? It was the same; nothing was changed. The current ran as strongly, as powerfully as ever between them. They didn't even have to touch one another to feel it; it was there whether they kissed or sat apart.

"I'm not going to ask why you ran away," Nathan said. "I know, of course. But it was useless, Liz. What good are we now, apart?"

"You did very well without me," she said. There was no coyness in it. It was true. Nathan Eldridge had needed nothing and no one to become the man he was—the power he was.

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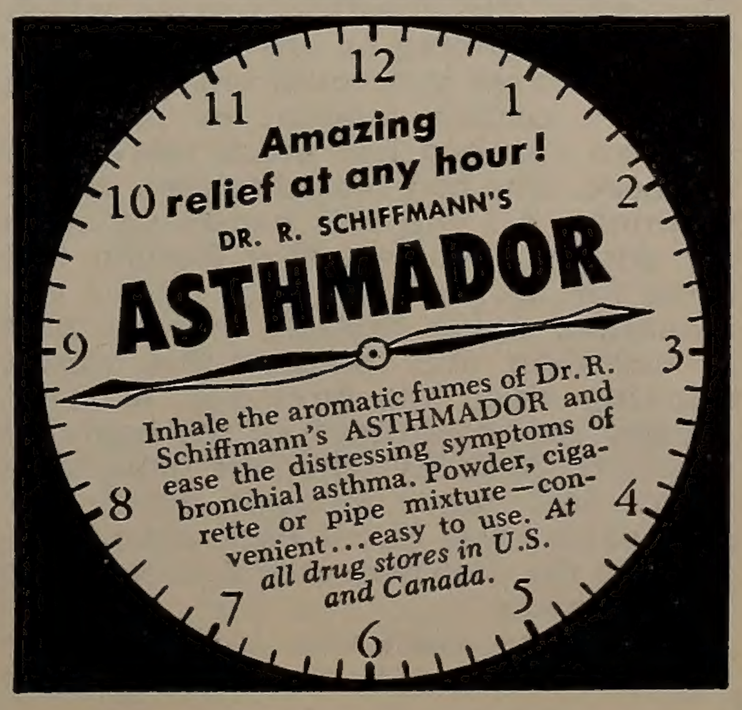

"We might be very bad for one another."

Nathan shrugged; she felt the movement of his heavy shoulders. "It's possible; anything is possible. But good or bad, it's us, Liz. I—gave it a great deal of thought, after you left. I think I understand why we stopped understanding. We bring one another to life, Liz."

"Yes," she whispered. "I know. . . ."

His hand came out to hers. "But with me it's different than it is with you. You've seen a bit of my town, Liz—you know what one must be to get anywhere there. That's what I've been, and more than that. To such a man, Liz Dennis could have meant nothing. Delicacy and fineness . . . such a man has no room or time for such fragile things. That's how I know this is so important . . . because you're giving life to something I thought was dead long years ago. The youngster I used to be, Elizabeth—the one with a head full of poetry that he'd read all by himself because his education in school hadn't gone quite that far, the one with ideals that he'd found all by himself. Do you see how it's life and death to me, in a queer way I couldn't explain to anyone else?" He put a strong hand on either side of her face and held it tightly. "Do you see why I came for you—why I can't afford to let you go?"

Liz put her hands over his. "I see," she said. "I know. But I'm not very wise right now. . . ."

Nathan released her and stood up. "Just one thing, Liz. I scraped and borrowed the time to get here. My plane's at the airport and I've got to start back tomorrow. There's a conference with the bankers that makes or breaks the new picture and I've got to be there. I'd like to meet your family if it isn't too late, and then I'll go over to the hotel and check in—and will you give me your answer in the morning? I won't go back without it, Liz, one way or the other. . . ."

"One way or the other," she echoed. "Come in, Nathan. They're waiting to meet you, I think. Oh—and you're staying here. We can't disappoint Patsy," she explained when he tried to protest. She felt almost like any hostess making any guest welcome. Except that he wasn't a guest; he was Nathan, and she was so light-headed from emotional exhaustion that she couldn't remember one word of what was said when she took Nathan in to face the battery of expectant Dennis eyes. Nobody seemed tired except Liz herself, and she left Nathan talking absorbedly to Papa Dennis in the study when she stole quietly away to bed.

It was peculiar, she realized later, that she had never thought to ask Nathan what the question was to which he was demanding an answer. Perhaps it was because you could only function under a certain amount of pressure, and this day had had much more than its share. She had ceased to feel, ceased to think. All she was conscious of as she got into bed was that Nathan had come for her, that he had, by his explanation, made himself more a part of her than ever before. She wasn't thinking about the next day, or what answer she would give to the unstated question. Actually what she thought of at the last vague moment before her eyes closed was Sam's back disappearing into the darkness of the street as he walked away. . . .

And it was Sam who came into her mind first thing next morning, even before full realization came to remind her that Nathan was here, under the same roof. She thought of Sam as someone who was about to lose something he valued greatly—and then she realized with a shock that it was herself. But nothing had been settled, after all; Nathan would be waiting for her answer this morning . . . but nothing had been settled last night. Dressing slowly and carefully, putting on a little rouge to conceal her pallor, she found time to wonder at last what Nathan was asking of her. Last night they had said many things, but neither of them had put the question into words.

She was the last one down to breakfast, delaying as long as possible that moment when she would see him again. But everything was so easy and casual! Last night, after she'd gone up, he had evidently used the time well to captivate all the Dennises. Even Papa . . . she could see, before Papa left for his church board conference, that Papa was drawn to Nathan. Then he hadn't found him hard and cynical, a man from a strange, unfriendly world. He'd seen what Liz had seen . . . After breakfast, when she was alone with Nathan, she saw that now by daylight he seemed more real than he had the night before. More substantial, more like himself—more upsetting. His eyes were as direct as though they were meeting over a business issue which he was determined to win. But his mouth . . . his mouth was Nathan, her Nathan. Then why was she so frightened when he faced her and said, "Well, Liz . . . how will it be with us?"

She chose words carefully. "Nathan . . . what do you want of me? What is it you want me to do?"

"Come back with me, Liz. This space and time between us will ruin all our chances! Come back where we can be near to one another, grow together in our own time, our own way. Find out if we can mean as much to one another as I think we can."

For a long time Liz studied him, waiting; but he said no more. She bit her lip finally, and said in a low voice, "As you . . . as you think? Then you're still not sure, Nathan? You didn't come here because you were sure? Forgive me for this—I was brought up to know better—but I must ask you, Nathan. You're not asking me now to marry you?"

"If you want to, we can be married at once." He stood up, frowning. "But wouldn't it be better to do it my way? I'm not Hollywood in that way, Liz; when I marry I want it to be real and great—I want it to be everything. How can we be sure until we know each other completely?"

Liz stood up too. She felt utterly emotionless, as though she were made of wax. If somebody stuck a pin into me I wouldn't even bleed, she thought. She said, "The answer is no, Nathan. No, and no. If you can come here, come all this way to me and still not be sure enough to say Liz—this is it, marry me now!—then we'll never know one another, Nathan. No matter what we think we feel . . . and I have felt a great deal. I think I'll always love you in a way that can never happen to me again. But my way isn't yours—you've proved it. And your way isn't—isn't good enough or sure enough for me."

Nathan said warningly, "Liz—don't do this. We'll both be sorry—"

"I know that! But would I be less sorry to go in and say to my father that I was following you back to California—just going back, because you were going? Not engaged, not married, not because I have a job there—just because you said that was the way it should be! I'm only Liz Dennis!" Anger filled her now, and she could feel again—feel resentment at his arrogance, at the way he tried to shape her life and will to suit his needs and his alone. "I can't behave as if I were one of the rulers of earth! I don't want to. I want love, yes, but I want safety and comfort in it—not just violence."

"Well," Nathan said. In all the time she'd known him she could never have believed that he would look at her like that. But his looks didn't matter now. Nothing mattered. Nathan was going, and she wanted him to go. "Those are some of the prettiest speeches I've ever heard," he said coldly. "But you know, Elizabeth Dennis, all they add up to is that you are pretty much, after all, like all the others. You want safety. A wedding ring, Mrs. before your name, the position I can give you. Just like the others." With the cheap, dreadful words hanging in the air between them, he opened the door and went out.

Almost at once Liz went out too. Dimly she knew it was urgent that she get away before the machinery of Nathan's leaving was set in motion. She walked swiftly anywhere, any way, trying to outdistance the words and the slam of the door that had been their parting. She walked until she no longer knew where she was, and then suddenly she looked and saw that she had come to the hill above the lake where she and Sam and his children went on their picnics. "I'm safe here," she thought gratefully. And with obscure logic, "There will be more picnics now." She was terribly tired, so tired . . . her foot turned on a pebble and she sat down abruptly. "I'll sit here just a little while," she told herself.

That was where Sam found her some time later, her head propped against a tree-trunk, sound asleep. She looked so white, poor Liz; very gently he bent down and touched her forehead with his lips. She opened her eyes and smiled up at him.

"Are you all right, Liz?" he asked. "The family was worried—you've been missing for several hours . . ."

"I just walked. I'm all right." She sat up straight and looked around her, and her eyes came back to his with so much affection that his heart began to beat hard. "You knew where I'd be, didn't you, Sam?"

He nodded. He'd known, after they told him how Nathan had gone, that she would need something peaceful and still and green. He'd remembered the place, and had wondered as he drove toward it if it wouldn't mean something very important for him to find her there—for their minds to have worked along the same lines.

Color was coming back into her face, and he heard with surprise that her laughter was real. It didn't hurt her too much, then, that *he* was gone. There was a chance that some day, soon, it might be really over.

Correction!

Ida Bradner is the correct name of the Live Like A Millionaire contestant identified as Mrs. Meyers in the Jan. issue of RADIO TELEVISION MIRROR. *Her daughter's correct name is Helen Wells.*

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